

AUCASSIN AND NICOLETTE.

AUCASSIN & NICOLETTE,

A LOVE STORY

EDITED IN OLD FRENCH,

AND

RENDERED IN MODERN ENGLISH

(WITH INTRODUCTION, GLOSSARY, &c.)

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CONTENTS.

	PAGE
Introduction	
Part I. General	vii
Part II. Critical	xxiii
Part III "Aucassin et Nicolete" and " Floire et Blanceflor"	lix
Part IV. The Form of the <i>Cantefable</i>	lxviii
C'EST D'AUCASSIN ET DE NICOLETE	
Old French Text	I
Variant readings	82
'TIS OF AUCASSIN AND OF NICOLETTE ·	
English Version	85
Notes	
a. On the Musical Notation	159
b. On the meaning of <i>vair</i> as an epithet of the eyes	166
c. On the word "baceler"	169
d. On Aucassin's Declaration (Sec 6)	171
e. On the Mediæval Hours of the Day	172
f. On Beaucaire. and the "Country of Torelore"	174
g. On the practice of the <i>Couvade</i>	178
Bibliography	181
Glossary	199

INTRODUCTION.

INTRODUCTION.

I.

A BEAUTIFUL story, which has survived some centuries, is usually sure to have suffered much the same fate as a jewel or vessel of pure gold which has been again and again remelted and remoulded to suit the taste of the immediate generation. But there are some few which, having been once securely treasured, have become still more safely forgotten, and which, when restored at last to the light, are prized, like the quaint gold-work from an Etruscan tomb, not only because their substance is such as all generations alike hold precious, but because they bring back to a world

grown older in tastes and likings the fashions and fancies of its younger days. Among the mediæval works of romance which have been thus preserved to us in authentic form, there is none of greater interest or beauty than the little tale of "Aucassin and Nicolette," nor any that had apparently a more slender chance of survival. A single ill-written manuscript, preserved in the National Library at Paris, and lost sight of, as it would seem, till the middle of the last century, has kept in existence this little work, which is now accounted one of the most precious relics of old French literature, being not only of unique form, but also of unusual poetic beauty. It was probably composed about the beginning of the thirteenth century. Sainte-Palaye places it rather earlier than this — Roquefort rather later. The MS. which remains to us was probably

written somewhat, but not much, later than the composition of the work.

Since it was first restored to light in 1752 by La Curne de Sainte-Palaye, in a partly modernised form, various editions and translations of it have appeared, not only in France, but in Germany also;¹ and if we bethink ourselves that at the time when the story was written it would have been nearly or quite as much at home among the educated classes in England as in its own native land, we might have thought it quite excusable that Englishmen should take an interest in the little foreign work almost as great as if it belonged to their own National Literature. Yet while France has produced her six editions and her six versions of this tale, including the libretto of an opera, and an *édition de luxe* with illustrations, and

¹ *V. Bibliography at end.*

while even Germany can show her two editions and her three translations, as well as "the groundwork of a play," there has hitherto appeared no edition of it in England, and the only form in which it has been rendered in English has been in re-translations from the Modern French version of Le Grand d'Aussy—a version neither very perfect nor very beautiful.* The "Fabliaux ou Contes" of M. Le Grand, first published in 1779, seem to have obtained considerable popularity, not only in France, but in other countries, and in 1786 a selection of these stories was published in English, under the title of "Tales of the XIIth and XIIIth Centuries" (since reprinted under various titles). Here, hidden among more or less unclean Fabliaux—like a pearl in a dunghill—is to be found the

* After this was in type, I was informed that an English translation had been published in America.

story of "Aucassin and Nicolette"; but, as might have been expected after its double rendering, very unlike the original work in everything but the mere outline of the narrative. Ten years later, in 1796, appeared another selection of tales from Le Grand's work, rendered into English verse by Mr. Gregory Lewis Way, (a work now chiefly known as being illustrated with wood-cuts by Bewick), also containing "Aucassin and Nicolette." The translator had evidently appreciated the beauty of this story, his rendering of which has some grace and charm, though they are not exactly those of the original. He knew, apparently, none but Le Grand's bald version, and was so wholly unaware of the character and style of the Old French work as to choose for its reproduction the singularly unsuitable medium of rhyming heroic verse.

Of late years attention has been again attracted to the little work in England by Mr. Pater's fascinating essay in his "Studies in the History of the Renaissance"; and two foreign editions have found their way more or less freely to England; the first, the beautiful edition of MM. Moland and d'Héricourt, in the little red volume of the "Bibliothèque Elzévirienne,"— "Nouvelles Françoises du XIII^e Siècle"; the other, the less beautiful but more exhaustive edition of Professor Suchier, with notes, grammar, glossary, &c., &c., as complete as German industry and erudition could make it. Still it is a fact that foreign works only find their way with difficulty into the hands of ordinary English readers, and while such a pair as, say, "Paul and Virginia," are, at least in name, familiar enough to us, "Aucassin and Nicolette" remain practically unknown, ex-

cept to students of mediæval literature or Renaissance art.

There appears, then, to be abundant excuse for producing this little work in England, all the more that the edition of MM. Moland and d'Héricourt, being out of print and gradually becoming more difficult to obtain, there remains none easily accessible but that of Professor Suchier. To this edition I owe much of my own knowledge of the work, especially in the matter of the text of the MS., which I have not myself attained to seeing; and it may, therefore, seem ungrateful to say one word of it that is not in praise. Nor will I do so, save in the professor's own words. "In the present edition," he says in his Introduction, "I have considered mainly use in lectures." Do not all poetical instincts of the soul rise in protest against this story, of all others, being chosen as a *corpus*

~~wife~~ for dissection in the lecture-room?

My own object in this production of it, both in the text and in the translation, has been to put the little story before modern readers in the same spirit in which it was originally written, as a thing of pure beauty and pleasure. In the necessary glossary and notes, I have tried to give the reader just the amount of information he would require in reading for pleasure, and to answer simply such questions as can hardly help suggesting themselves. The notes to the text are, it is true, somewhat fuller, as I have been anxious to give as accurate and complete a text as possible; and in the Introduction also I fear I have ventured into a somewhat ampler expression of views than was necessary to the above-mentioned object. Still, if one has views one must let them off

somewhere, and where more harmlessly than in an Introduction—a name which is in itself a flag of warning to all who read (as I hope most of my readers will) merely for pleasure?

Truly, Old French does not seem to English folk in general very attractive reading ; and it is impossible, without some labour at grammar and glossary, to fully appreciate a work which has had the misfortune to be born in so unfamiliar a language. In this respect, then, the modern reader is at a disadvantage, as compared to the poet's audience in old time, who with no labour of learning had simply to lend an hour's attention, and enjoy at ease the “sweet song and fair tale.” But if in this way we are at a disadvantage, we have a compensating addition of possible pleasure in the undefinable charm of archaism which hangs about a work six centuries old. Who does

not know the pleasure which clings—their meaning once mastered—to the quaint expressions and obsolete words of a bygone literature—a literature whose language, though slowly dying, is not yet wholly dead? It is like the charm of an old building, weather-worn and lichen-covered,—a charm which nothing can give but the quiet lapse of time; and in the present instance it lends a distinct additional zest to the reading of the tale. It is not always recognized that the slow but constant change of language is but the reflex of an equally constant change of thought; and translators and paraphrasts too often try to transmute old phrases into new, thinking thereby to represent more exactly to modern readers the ideas originally expressed. In reality, there is a much better chance of our understanding old-fashioned thoughts, if we learn to under-

stand the old-fashioned language which conveyed them. For this reason I have tried—though with some trepidation—to follow the judicious example of Fauriel, who endeavoured, while “translating the old text purely and simply” into modern French, to leave still “some slight traces of archaism.” This is, of course, a very different task in translating into an altogether new language; and I have only ventured to attempt it to a very slight extent, by leaving, as far as possible, the quaint turns and expressions of the old French, and further by the sparing admission of archaic words, hoping to preserve just enough of the old-fashioned savour to please my readers, without wearying or puzzling them. For fear, however, of such words proving even momentary stumbling-blocks, I have always appended a gloss at the foot, and often an example of the

use of the word from old English poetry.

While speaking of the translation, I will remark briefly on the method adopted in the reproduction of the verse. The original verses are written in the imperfect rhymes known as "assonances," in which it is only required that the vowel sounds be identical in the rhyming syllables, not the consonant sounds also, as in perfect rhymes.² In the assonance system, all

² This system, which prevailed so extensively in the Romance languages, and in which the long mediæval epics, known as "Chansons de Geste" were composed, does not seem to have gained any footing in England. There are many isolated instances of assonances in early English poems, such as "Havelok;" and Mr. Ellis gives a list of assonances from Shakespeare. ("Early English Pronunciation," cap. viii. § 8.) In these latter it is noticeable, in the first place, that they occur mostly in passages intentionally ludicrous; and secondly, that they are almost all either dissyllabic, such as "farthest," "harvest," in which there is more jingle than in

the lines of one stanza or *tirade* of verse end in the same vowel sound; usually, however, as in this work, finishing with a non-assonant hemistich.

To reproduce this system in English would not have been difficult, but to the ear trained to true rhyme the effect of assonances is so insipid and insufficient, that the lines would have seemed nothing but bad blank verse. Here is a single *tirade*, No. 19, reproduced in this way, at once as a specimen, and as a proof of the ineffectiveness of assonance as an artistic method, at least in our ears:—

“ Nicolette, of favour bright,
To the shepherds bade good-bye,

monosyllables, (there are a good many people now who think “wild-wood” an adequate rhyme to “child-hood;”) or else nasal, the difference of consonant being only between *m* and *n*, as in the couplet, tolerated as a rhyme by the popular ear,

“ A stitch in time
Saves nine.”

And upon her journey hied,
Through the leafy woodland wild,
Down a path of olden time,
Till she reached a roadway wide,
Where seven thoroughfares divide,
Going through the country side.
There it came into her mind,
That her lover she would try,
If he loved her as he cried.
Gathered she of lilies white,
Of the oak trees of the wild,
And of leafy boughs beside ;
And a lovely bower she dight,
Daintier never I espied.
Swore by Him Who cannot lie,
Should Aucassin come thereby,
And for her sweet love's delight
Rest not there a little while,
He shall be her love no time,
Nor she his lover ! ”

Finding such an exact reproduction out of the question, I chose, as the least deviation from the original form, the simple rhyming couplets, such as we find in the poem of “ Floire et Blanceflor,” the use of which seems, in old French poetry, to have followed and

even overlapped that of assonance ; retaining, however, the seven-syllabled lines, with the accent on the first syllable. An additional reason for employing the simple rhyming couplets lies in the fact that the musical notation to the old French consists of two lines, repeated again and again ; so that in coupling the lines two and two, the rhymes only do in the translation what was done in the original by the music.³ I have occasionally rhymed three lines together, but it is noticeable that this irregularity does not occur once in "Floire et Blanceflor." As to the closing hemistich, I have simply made it rhyme with the preceding line, as having to our ears a more finished effect than a non-rhyming line at the end. In the French, these hemistiches, —and in four of the *tirades* of verse

³ As to the music and its adaptation to the verses, see note *a*, p. 159.

(Nos. 3, 5, 33, 37), all the assonant lines as well,—have “feminine” endings. Of these, strictly speaking, the English language has only a very limited number, such words as *heaven*, *chasm*, *fire*, etc., being the only ones that at all give the effect of a syllable followed by a mute *e* in French; but it is the usual, though pernicious, practice to call dissyllabic rhymes “feminine.” As however these latter add a whole syllable to the line, and would turn the seven-syllabled lines into eight-syllabled, I have as far as possible avoided the use of them, in spite of the constant temptation of convenience. Where I have allowed myself to use them, it has been almost always for a special purpose, as in reproducing the somewhat peculiar expressions in sections 7 and 11,

“Biax venir et biax alers,” etc.

and again in the shepherd-boys’ song,

section 21, where the original shows a marked intention to give lightness to the style by the use of diminutives.

One more peculiarity of assonance-verses,—the retaining of which, especially in such short lines, adds greatly to the difficulties of translation,—is the completeness of each line in itself : the lines run into one another hardly more freely than do the couplets in Dryden and Pope ; and there is hardly a line in the whole which might not have at least a comma at the end of it.

II.

It is difficult to avoid speaking with enthusiasm of this little Flower of Romance. But it has been made the subject of such delicate praise by Mr. Pater and others, that I will endeavour in writing of it not merely to swell the chorus of applause, but to elucidate a few of the points which distinguish

this work from others of the same class, or connect it with them.

Its chief resemblance to other stories of about its own time lies in certain conventionalities of language and description, which mark it assuredly as the work of a practised *trouvère* or *jongleur*.⁴

⁴ Nothing is known of the writer but what we can glean from the work itself. His only allusion to himself is in the second line, where he calls himself a “viel caitif;” from which Du Méril (Introd. to “Floire et Blanceflor,”) assumes that he was “un soldat revenu des prisons des Sarrasins.” But the art and language of the poem alike point to his having been a regular minstrel. Nor do the military scenes, such as the assault on the town, or the *mélée* in which Aucassin takes the Comte de Valence prisoner, seem to be described so much *con amore* as is the picture of Nicolette disguising herself as a “jogleor,” and going “fiddling through the country,” and improvising before Aucassin and his court in true minstrel fashion. It would be a pleasant fancy to imagine the poet “born of Limousin;” and to see in Section II, lines 16-31, a dream-weft of poet’s romance, founded on actual—though

The art of the *improviseatore*, or professional ballad-singer, is peculiarly liable, from its very nature, to become mechanical, and dependent largely on hackneyed phrases and conventional descriptions. Nor did the author of "Aucassin," who in other places shows such wonderful freshness and originality, dream of departing from the traditions of his guild in such a matter as the personal appearance of his hero and heroine. His description of them is simply a list of the personal charms then held in highest esteem, with no consciousness of any absurdity in using the same description, almost word for word, in both cases.⁵ "Il (ele) avoit les caviaus idealized—memories of kindness done to himself, as he lay sometime sick and far from home.

⁵ There is the same naive unconsciousness of the ludicrous in the passage where Aucassin addresses the hideous ploughboy as "Biax frere."

blons et menus recercelés et les ex
vairs et rians, et le face (clere et)
traitice, et le nes haut et bien assis.”
This is the description applied in turn
to both Aucassin and Nicolette; and,
though presenting to the mind, as it is
meant to, a very pretty picture, it
loses some of its effect when we
find how little it varies from the com-
mon description of heroes and hero-
ines in story-tellers of that time.
Perhaps a minstrel’s audience was
often not educated enough to follow
any personal description which was not
familiar, and the word-painting of some
remembered face might have dulled
the interest of his hearers, and lost the
over-daring poet his bed or his supper.⁶
More probably the poet himself had
not yet learned to describe in language,
or even to analyse to himself, what

⁶ Cf. Du Méril, Introd. to “Floie et Blanceflor,” p. xxvi.

constituted personal beauty. The intellectual growth of the human race may be well studied in that of a child, and in a child's fairy-story the princess has always "golden hair" and "blue eyes." These present a vague idea of beauty to the childish mind, and not till long afterwards does it learn to analyse the beauty of any face for itself. Moreover, it seems probable that the first idea of such an analysis has always come to the human race through its painters, rather than through its poets. As Browning makes Fra Lippo Lippi say :— •

"We're made so that we love
First when we see them painted, things we
have passed
Perhaps a hundred times, nor cared to see."
It is the first stage in the discrimination of beauty to recognise it painted ; it is the second to recognise it described. And this story is earlier than the Renaissance of painting.

But this is not the only point in which our author adheres to conventionality, though it is the most noticeable. The work abounds in turns and phrases common to all works of the time;⁷ but the inspiration of the poet is always showing itself through the mechanical artifices of the minstrel. So, his abstract notion of war is commonplace and uninteresting, and depends for effect purely on cumulative epithets and large numbers :—

“ li quens Bougars de Valence
faisoit guere au conte Garin de Biau-
caire, si grande et si merveilleuse et si
mortel, qu'il ne fust uns seuex jors
ajornés qu'il ne fust as portes et as
murs et as bares de le vile a .c. ceva-
liers et a .x. mile sergens a pié et a

⁷ It would be waste of time to cite parallels to all our author's conventional phrases and epithets. A few of the most noteworthy will be found remarked upon in the notes to the French text.

ceval ; si li argoit sa terre et gastoit son pais et ocioit ses homes.”

But how graphic is the picture when we come to the actual fighting,—of the “borgois” mounting to the “aleoirs” to defend the castle, and again of Aucassin in the thick of the battle. So again the verses which describe the arming of Aucassin simply detail the armour much as we find it elsewhere detailed.⁸ But the poet cannot let him go without an enthusiastic exclamation :—

“ Dix ! Con li sist li escus au col,
et li hiaumes au cief, et li renge de
s’espée sor le senestre hance ! ”

the last touch giving the picture more completely than the whole of the previous detail. Again, the forest, before we come to it, is a very vague and unreal place—a mere forest out of a fairy-story :—

“ Or estoit li forés près a .ii. arba-

⁸ Cf. “ Floire et Blanceflor ” (Du Méril’s 2nd version), ll. 120-124. •

lestées, qui bien duroit .xxx. liues de lonc et de lé, si i avoit bestes sauvages et serpentine.”

But when once we are taken into it, how charmingly graphic and natural is the description ! The “wild beasts and snakes” have all disappeared, and we follow Nicolette in delight :—

“ Très parmi le gaut foilli
 Tout un viés sentier anti,
 Tant qu'a une voie vint,
 U aforkent set cemin
 Qui s'en vont par le pais.”

Once more, we may compare the artificial nature of the metaphorical phrase in which Aucassin apostrophises Nicolette :—

“ Plus es douce que roisins
 Ne que soupe en masein,”

with the vivid reality of the poet's own, rarely introduced, comparisons :—

“ les levretes vermellettes, plus que n'est cerisse ne rose el tans d'esté.”⁹

⁹ The poet could, perhaps, hardly, even at

"les mameletes dures, qui li sous-levoient sa vesteure, ausi con ce fuis-sent .ii. nois gauges."

"et fait .i. caple entor lui autresi con li senglers, quant li cien l'asalent en le forest."

Even where the phraseology is unconventional and the descriptions drawn from nature, the style still marks the professional story-teller,¹ and the me-

that early date, claim originality for this comparison ; but "el tans d'esté" adds a touch of nature.

¹ This is the appreciative comment of the editors of the "Nouvelles Françoises," on the style : "On y reconnaît parfaitement le style *parlé*, le style destiné à être débité de vive voix : phrase courante, rapide, animée, d'un nombre assez monotone, avec des répétitions fréquentes. En lisant cette prose, il semble qu'on l'entende, pour ainsi dire, et, à certains détails minutieux de situation et de geste, on entrevoit, on devine le jeu de l'acteur ; par exemple : 'Nicolete prist se vesture à l'une main devant et à l'autre derrière, si s'escorça por le rousée'"

thods are those of all ballad-singers, from Homer downwards. Repetitions are numerous, not only of phrase and description, but even of whole speeches. (We are three times told the story of Nicolette's being bought as a slave, and baptized and brought up by the viscount.) This is specially the characteristic of the prose, which also bears many other indications of a told narrative. Such are the constant linking of sentence to sentence by *et* and *si*,—the long sentences,—the constructions *ad sensum* (which make the *cruces* of the translator),²—the use of the historic present, and quick change from that to the past tense and back again: and, not least, the piling up of words,—sometimes purely redundant,—sometimes each lending an added touch, like the blows of a sculptor's

² Such passages occur on pp. 16, 24, 36, 51, etc.

chisel,—and sometimes each coming nearer and nearer to the exact meaning of the story-teller, who dares not pause in his flow of language, but, after using the word that comes first, often thinks of another better,—even his thought, perhaps, becoming more defined in the act of giving it expression.³

But while from all this we may fairly conclude that the author of *Aucassin* was one of the class of *trouvères*, yet when we see how easily he moves in his bonds of conventionality, as if he was no more thwarted or hampered by them than are great poets by the restraints of rhyme and metre, and when we consider the freshness and truth to nature of most of his scenes, and the indefinable delicacy and grace which

³ Such are “*a mollier ni a espouse,*” 8, (p. 20); “*si en oinst son cief et son visage, si qu’ele fu tote noire et tainte,*” 38, (p. 75). So, too, the blood flows from *Aucassin* “in forty places or (perhaps that’s too many) in thirty,” 24, (p. 52).

pervade the whole, we must say of him emphatically, “ *Par nemo inter pares.*” The mere form of his work marks it as unique among its contemporaries, and there is a nameless charm in the alternation of prose and verse,—the prose unrestrained, easy-flowing, lavish of epithet,—the verse, (with its short seven-syllabled lines, each in some sort complete in itself,) terse, measured, chaste of ornament, choice and almost niggardly in its spending of words. The alternation has all the effect of two narrators, the diffuseness and exuberance of the one being constantly checked and corrected by the stricter style of the other. It is essentially a Work of Art; and though the author himself, had he claimed this title for it, would have done so principally for the very mannerisms at which we merely smile: and though our own age, which has seen the arts of poetry refined and

elaborated to so high a degree, might easily overlook its artistic qualities, in admiration of its less mechanical and less imitable excellences of freshness and simplicity : yet there are in it, apart from its almost childish conventionalities, and apart from its pure love of nature and high poetical feeling,—genuine artistic merit, and an effectiveness conscious and designed. These it is worth while for us to try rightly to appreciate, though they were probably only in part appreciated by the poet's contemporaries.⁴ The maxim “*Ars est celare artem,*” belongs to a comparatively advanced stage of culture ; and our poet's hearers probably under-

⁴ Mere accident accounts for much, but hardly for the fact that there is only one MS. of this story in existence, while of the somewhat kindred, but—from an artistic point of view—certainly inferior, tale of “*Flore and Blanceflor*” there are many in all languages. The suggested connection between the two is discussed below, p. lix. et sq.

stood better, and enjoyed more, the conventionalities of his art than its refinements. Still, even if the poet was in some ways ahead of his age, he yet belongs chronologically to it ; his work is as the foam-line left by some advance wave,—unreached, it may be, by many succeeding, but still a sign and measure of the oncoming tide.⁵

There are certain well-recognised marks of the highest poetic art, which are very noticeable in “Aucassin et Nicolette”; such as the artistic and yet instinctive choice of the most telling incidents and the most felicitous moments for description; and, again, the power of producing a finished picture to the imagination with a few vivid

⁵ For a possible connection between the French Literature of the thirteenth century and the Renaissance of Art in the fifteenth, *v.* Pater's essay on “Aucassin and Nicolette,” “Studies in the History of the Renaissance,” 1873.

words and graphic touches. In this short story it is astonishing how many different pictures are presented to the mind's eye, and with what lifelike reality. Consider the picture given us of Nicolette herself, first at the window of the tower "overlooking the garden":—

" A la fenestre marbrine
La s'apoia la mescine.
Ele avoit blonde la crigne,
Et bien faite la soicille,
La face clere et traítice.
Ainc plus bele ne veistes ! "

What a picture is given in these few words!—the poet, according to his happiest manner, vivifying with a few touches a description which would otherwise be purely conventional. Notice, too, (as Suchier points out), that the maiden is here described just as she would be seen at the window, and no more. Not only is this true to

reality, but it also leaves the impression of her imprisonment and inaccessibility strongly on the mind. It is not till she is in the garden, and we have time to look well at her, after our breathless interest in her descent from the window, that we see the whole of her slender figure, down to her white feet, against which the very daisies looked black, (as they literally would by moonlight). How exquisitely graphic is the whole of that lovely scene ! The soft midsummer night, with the moon shining and the nightingale singing—just the influences that would awaken in the maiden's breast the memory of her lover and the wild desire to be free ! Her quick but not flurried preparations ; the improvised rope of “bedclothes and towels ;”⁶

⁶ Patei, following Fauriel, does not do justice to the author's realism when he translates “touailles” vaguely, “other pieces of stuff.”

and then the lovely figure in the moonlight, flitting down the daisied lawn, and out through that enchanted garden-door into the moon-blanchèd street with its black shadows.⁷

And though this scene is the flower of the whole, yet the art in other descriptions is every whit as true. How few and graphic are the touches that show us the forest, with the ancient trackway,—the shepherd boys at their meal,—the bower in the starlight,—the steps of the castle, with Aucassin and his lords sitting “above and below,” in the fresh morning, that somehow brings to Aucassin’s mind the memory of Nicolette. A single word, “mescoisi,” gives us the whole picture of

⁷ Bida’s illustration, of Nicolette in the garden, is exquisitely pretty; but what painter’s picture could bring to the mind a vision of such loveliness as does the description of the poet?

Aucassin, glancing round in search of his enemy, and instantly recognising him ; a word or two, “ que tos cis bos en esclarci,” shows the sense of glamour which Nicolette’s beauty produced in the minds of the shepherds, and produces in us a slight reflex of the same feeling. The secret of the poet’s power of reproducing a picture to his hearers, is the vividness with which he pictured his own scenes, and followed his own story. This is shown incidentally in little explanations, such as “ Mais cle ne fu mie si petis enfes, que ne seust bien,” etc., 36, (p. 72); “ Car Aucassins avoit bien més u castel de Torelore trois ans,” 34, (p. 70); and the occasional introduction of slight but necessary details, such as “ et Nicolete remest as canbres la roïne,” 30, (p. 65); “ et ele tint son ceval,” 28, (p. 63).

It has been suggested (*v. note on*

p. xxxi.) that there are signs of dramatic action in the prose narrative; and the whole story has throughout a perceptibly dramatic intention. It is not so much a story, as a series of scenes and speeches that tell their own story. The scenes, it is true, are painted in vivid words instead of visible colours, and the parts are all taken by one person, and kept distinct by description or by inflections of the narrator's voice;⁸ but there are the elements of dramatic art in the separate introduction of each of the principal characters, and the relative strength with which these are sketched in. And it is quite in accordance with the rules of drama that the number of important figures in view at once is always strictly limited. Nor are there ever more

⁸ That some change of voice was intended is shown by the fact that in dialogues the change of speaker is not always marked. *E.g.* 8, (p. 20): 10, (pp. 25, 26): 18, (p. 41): 22, (p. 48).

than two actual speakers in one dialogue: the herd boys have a spokesman, "cil qui plus fu enparlés des autres," (18 and 22); Aucassin's father and mother speak merely as one speaker, (2); and the observance of this rule is most marked in sections 10 and 14:—in the former, Aucassin has finished his dialogue with his father before he turns to speak to the Count de Valence: and in the latter, the dialogue of Nicolette with the unseen Aucassin is not interrupted immediately by the warder's song of warning, but our attention is first drawn from the lovers' conversation to the approaching patrol and the danger of Nicolette, and thence again to the warder on the tower; so that by the time the latter speaks to Nicolette, we have lost sight of Aucassin as a possible sharer in the dialogue.

Again, though the plot is slight and little complicated, there is still a percep-

tible measure of art in its construction ; and the various incidents described, though doubtless chosen primarily “for the happy occasion they afford of keeping the eye of the fancy fixed on pleasant objects,” (Pater), are yet none of them without some bearing on the story ;—the single exception being the episode in the “country of Torelore.” But the introduction of this episode, whose farcical features have been a stumbling-block to some translators,⁹

⁹ Sainte-Palaye gives the passage,—though with some apology,—as containing a wholesome lesson to “les Princes et les Seigneurs de Fiefs : elle sert à leur montrer tout l’opprobre attaché à une vie molle et effeminée.” Le Grand d’Aussy relegates the episode to a note : and those translators, French and English, who have merely reproduced or translated his version, have either followed his example, as G. L. Way, or omitted it altogether, as in “Tales from the Feudal Period,” and “Fabliaux Choisis.” Fauriel, in his rendering, does not quite reach this passage, and his con-

is, there is no doubt, as intentional as any part of the work. Contrast is of the very essence of art, and the author designed to heighten the effect of pure beauty in his other scenes by the contrast of a grotesque;—just as in mediæval ornament, there is usually some unexpected ugliness of grinning face or scaly demon, lurking amid the shapes of purest beauty and lines of most ideal loveliness. The “*latet anguis in herba*” of the ancients might be well applied to this “fiend among the flowers,” which expressed a genuine feel-

tinuatoī has omitted it. Lastly, M. Bida has thought it right “supprimer un épisode dont le ton grotesque et malséant contrastait trop fortement avec celui du reste de l’ouvrage.”—It is an interesting illustration of the change of habits of thought, that the French translator of 1756 (Sainte-Palaye) retains this passage, and omits Aucassin’s declaration (Sect. 6, p. 15), while the French translator of 1878 (Bida) exactly reverses the proceeding, retaining the latter, and omitting the former.

ing of mediæval artists,—their recognition, in a half-human, half-monstrous shape, of the *diablerie* underlying a world of mingled beauty and corruption. English folk, who find an outlet for this same feeling in parodies and burlesques of all that they most admire, should at least be able to sympathise in this early expression of it, even if its form be a little too crude for them fully to appreciate. It is only because the standard of taste in the rest of this story is so high, that we instinctively expect the whole to be in accordance with modern ideas.

There is, moreover, another purpose in the introduction of the “Torelore episode,” in pursuance of which, although it does not help forward the plot, it yet forms an integral part of the writer’s scheme. The little drama, so to call it, divides naturally into two parts, or acts; each, to some ex-

tent, whole in itself, with its own development, and its own *dénouement*; but the *dénouement* of the first act is only what musicians would call a "half close,"—we feel it is not the end. The end of the story must be, we feel throughout, the happy meeting of the two lovers, their final union in safety and at home. But before this, and as a foretaste of it, there is a preliminary meeting, a union in danger and exile, which we are content to accept as a breathing space in the story. And here the writer felt the need of an interlude,—an interlude that could relieve the strain on the attention, without distracting it from the characters, or confusing the working-out of the plot. Hence, having brought his hero and heroine safely together, after all the adventures and perils which compose the first act, he leaves them for three years at Toelore

"*a grant aise et a grant deduit;*" and to produce in his hearers a reflected sense of their relief and pleasure, he has recourse to a scene of the purest farce.¹

This two-fold design, of a contrast and an interlude, is amply enough to explain and to justify the introduction of this episode ; but there was, perhaps, yet a further intention in the poet's thoughts, subordinated to his other purposes, but still definite and effective ; and that was, to give an opportunity for his hero to show himself in a new aspect,—to prove that besides being what we have hitherto seen him, in love a visionary, in war a champion, he could also in common life be a practical and ordinary knight.

¹ How different is the method of this early story-teller from that of the modern novelist, whose favourite device is to leave the reader's feelings on the rack, by breaking off his narrative just when he has brought his characters into the most thrilling situations !

We observe that on arriving at Torelore, his first question is just what would have been that of any knight of the time, who chanced to be exiled from his home, and had nothing but his sword to look to for a livelihood: Is the king at war? And throughout the “Torelore episode” he behaves in the same straightforward and orthodox fashion: he is indignant with the king for keeping up an absurd and effeminate custom; immoderately amused at his ridiculous warfare, and anxious to show him how a fight should really be carried on. In all this he is a great contrast to the Aucassin of the early scenes.

The Drama of Character belongs to a later and more educated age than the Drama of Incident; and from the prominence of the latter in this story, it might easily be overlooked that it contains a distinct effort towards the former, a conscious attempt both to delineate

and to develop character. This is, naturally, to be noticed principally in the hero and heroine themselves. No other character is portrayed for us except in its relations to them, and for the sake of its influence on their characters or fortunes. But we may incidentally notice how varied and how life-like are these subordinate characters, and how true to the invariable qualities of human nature in all time. What could be more realistic than the obstinate pride of birth in Aucassin's father,—the kind-heartedness of the warden,—the sturdy spirit of the plough-boy,—the weakness of the king of Torelore,—the good-nature of the motherly viscountess ! The shepherd boys are a study in themselves :—evidently the writer knew rustic nature well, and he paints from the life their habitual attitude of surly independence towards their superiors,—their natures, easily moved by superstition,

but still more easily moved by money,—their underlying kindness of disposition, which is, however, carefully concealed under a manner of the grossest rudeness, especially when they think they are being “domineered over.”

In comparison with the fidelity and piquancy of these minor characters, and again with the brightly drawn study of Nicolette, we are struck with the somewhat unreal character of Aucassin. Though the principal figure in the book, he is the least living. Nor is the reason far to seek. Paradoxical as it may sound, it is just because Aucassin is the figure whom the poet wished to make the most of, that he is the most conventional and least life-like. We saw before that the poet had no idea of portraying his hero's features from a living model, and in the same way it never occurred to him to describe his character from the life. Just as in

representing his hero's appearance he merely reminds his listeners of a familiar ideal of personal beauty, so he leaves them to picture his character according to their own idea of a young knight, a picture which he well knew no effort of his could heighten. He presents Au-cassin to each as his "own ideal knight," and shows them how such a knight might be influenced by the mastery of a supreme love. As a despairing lover he would seem a madman,—as a hopeful lover, a hero,—as a happy lover, a true knight, sane, and brave, and chivalrous.²

The power of Love is first shown in

² A remark of Le Grand d'Aussy's is somewhat to the point here: "*Les Romanciers se ressemblent presque tous, parceque prenant presque tous, pour leur sujet principal, un Chevalier, auquel, selon l'esprit du siècle, il fallait faire exécuter diverses prouesses, ce cercle étroit n'admettait qu'un certain genre de faits.*"—"Fabliaux ou Contes," Introduction, p. lxiii. 1st ed. (p. 46, 3rd ed.)

its negative side ; it makes Aucassin dead to every instinct of filial affection, of knightly pride, or of youthful pleasure ; he cares nothing for the bliss of heaven without Nicolette, and will gladly endure the torments of Hell, so he have her with him. Under the influence of this absorbing passion, he appears wilful, childish, almost contemptible. But the poet emphasizes this side of the lover's phrenzy—the weakness and infatuation of love,—of set purpose, to bring out in stronger relief its better and nobler side of heroism and endurance. No sooner does a gleam of hope awaken in his breast—the hope only of seeing Nicolette “long enough to speak two words or three to her, and to kiss her just once,”—than all is changed ; the petulant, weeping, despairing boy turns, as if by magic, into the dauntless and indomitable hero. Still the main-

spring of all his actions is love ; and as soon as his father quenches his hope by refusing to keep covenant with him, no glow of warrior's triumph, nor pride in his own prowess, keeps him from relapsing again into his old melancholy and despair. Still he is not indocile to gentle influences ; he gratefully accepts the "good counsel" of the compassionate knight, and rides out to the forest, though, apparently, with no thought of thus getting upon the trace of Nicolette. His gentleness of answer to the boorish shepherds is remarkable, and still more so the meekness with which he receives the rough reproof of the still more uncouth ploughboy. The introduction of this grotesque and incongruous figure has offended some critics ;³ but the sudden

³ Ste.-Palaye apologises for reproducing him ; Le Grand d'Aussy only alludes to him in a note, as intentionally " suppressed ;" and

impact of the defiant independence of this sturdy and almost monstrous rustic, upon the “overwrought delicacy” of the dreamy and exquisite hero, is as bracing as a breath from the frosty night let into a heated opera-house. The hearty and wholesome scorn which the ploughboy displays for the young lord’s weakness, and the contrast of his unbroken spirit under more real and material trouble, seem to give Aucassin for the first time an idea of the possibility of manful endurance of sorrow. “Certes tu es de bon confort,” he says after his scolding; and though he rides on still without finding Nicolette, he weeps no more. Undoubtedly this side-picture of the unromantic wretchedness in the world, and of the sturdy spirit that is undaunted by it, is introduced as being one of the enduring the followers of the latter do not notice him.

lessons in the hero's life. When once he is with Nicolette, he loses his petulance and extravagance, and acts, as we saw, as any ordinary knight ; and even when he is again separated from her, he appears to take his place as Count of Beaucaire with seemliness and dignity. In the last scenes the poet portrays him to us as still unchanged in the fervour of his love, and still liable to storms of passionate regret, and so skilfully keeps up his identity with the Aucassin of the earlier scenes. But he also shows us what effect discipline has had on his character : the young count does not suggest quitting the duties of his position, in order to go himself in search of his lost love.⁴

In the character of Nicolette, there is

⁴ That this thought was in the writer's mind, appears from his hero's being styled significantly "li quens Aucassins," in this passage (sect. 40, p. 78), but nowhere else.

no growth, as in that of Aucassin ; her changes of fortune and situation do not develop and discipline her character, but simply unfold it to our view. Throughout the story, she is always the same, and always fascinating ; but each fresh event brings out some new fascination, and fills in the exquisite outline with more vivid colours. We feel of her portrait just the opposite of what we feel of Aucassin's. There is nothing in her of the lay-figure, the familiar ideal. Rather, we are perpetually surprised at the keen discernment and felicitous touch, with which the præ-Renaissance poet portrays the maidly character — pure, high-souled, ready for self-sacrifice, and yet not without a touch of the charming coquetry of light-hearted girlhood. What can be more enchanting than the message she leaves with the shepherd-boys for Aucassin, with its trans-

parent fiction of the beast in the forest which he is to hunt? Eager as she is for her lover to find her, the eagerness is not to be all on her side. "Within three days must he hunt it, or nevermore shall he see it with his eyes." There is a like touch, half of coyness, half of coquetry, in her making the bower to test her lover's fidelity. Notice also (in section 40) her womanly tenderness in wishing to comfort him, while he still believes her to be far away: she is unable, because of her stained face, to reveal herself, but she cannot bear to leave him unhappy. But perhaps the scene, in which she appears most charming and irresistible of all, is that in which, disguised as a minstrel, she sings before Aucassin the story of their love, and how she has refused to wed at her father's wish :—

" Nicolete n'en a soing,
Car ele aime un ~~dansellon~~,
Qui Aucassins avoit non."

If the use of the exquisite word “dansel-lon” be only a chance, due to the metre or the assonance, what can we say but that it is one of those divine chances which happen to none but the real poets of the world? And then, in the scenes where she appears together with Aucassin, how prettily does she assume the part of the elder and sager of the two,—as what maiden, conscious of being idolized by her lover, does not? She does not consult him as to her going into exile, but simply tells him that she has determined to do so, as best for everybody; and after their meeting in the bower, it is she who first suggests how dangerous is still the situation. Yet, when we see her alone, as she makes her escape from Beau-caire, nothing can seem more shrinking and timid than this frail creature, with “her beautiful feet and her beautiful hands, which had never learned that they might be hurt,”—who yet is

daunted by no difficulties, and bravely nerves herself to face all the dangers, which, with womanly imagination, she pictures as even more terrible than they actually are. Of a truth, this girl-creation of the old French poet takes her place among the loveliest figures of romance.

III.

It has been observed, that there is a certain resemblance between the story of “Aucassin and Nicolette” and the more widely-known “Floire and Blanceflor.” In his monograph, “Über Aucassin und Nicolette” (Halle, 1880), Dr. Hugo Brunner has examined at some length the points of resemblance and difference, and has also discussed the less tangible questions—With what reason and with what result has the poet of Aucassin departed from—what Dr. Brunner is pleased to call—his

“original?” The conclusion to which he comes is that “The tale of ‘Floire and Blanceflor’ was familiar to the poet of the *Aucassin*, and that it served him directly as model and original (*‘als Muster und Vorbild’*).” Now, with all deference to the German doctor’s erudition and ingenuity, he seems to go a good deal too far in these words. Du Méril says, with much greater truth, “Ce n’est pas, cependant, ainsi qu’on pourrait le croire d’après ces ressemblances, une seconde version du ‘même sujet, mais une histoire réellement différente.’”⁵ Dr. Brunner’s system of reasoning appears, in some places at all events, to be based on the familiar logical process known technically as the “Petitio Principii,” and his syllogisms are constructed somewhat as

⁵ Introd. to “*Floire et Blanceflor*,” pp. cxiii.-iv.

follows :—As “Floire and Blanceflor” is the original of “Aucassin and Nicolette,” we have to account for the very numerous points of difference: this however can, with considerable ingenuity, be done: *therefore*, “Floire and Blanceflor” is undoubtedly the original of “Aucassin and Nicolette.” At the same time, his labours, if we reserve the right of judging for ourselves as to their result, are valuable, as putting clearly before us whatever there is of resemblance between the two stories. Only Dr. Brunner is misleading when he brings forward, as evidences of a relationship between these two particular works, mere verbal expressions and conventional descriptions, which are common to all the minstrelsy of the time. He actually quotes in evidence the descriptions of the two heroines, with “eyes of vair,” “crimson lips” (it is not even

the same word for “crimson” that is used in both), and “small, white teeth.” Perhaps the most pointed resemblance of detail adduced is the “lock of hair,” which one maiden gives herself to her lover, and the other leaves with her mother, to be given after she is gone. But Dr. Brunner himself admits, that the “parallel passages in the two poems” are “not over numerous.”

The only resemblance of any importance lies in a certain general likeness in the broad outlines of the two stories, — chiefly in the earlier half of them ; and even here, it is not so much the events that are alike, as the circumstances, positions, and relations of the chief characters. In both the hero is a young lord or prince, the heroine a captive maiden, with whom the hero is so deeply in love that he knows no joy in life but to be with her.

In both stories the plot is developed through the fathers' attempts to separate the lovers ; in both the heroine leaves the country, though in very different ways ; in both the hero pursues her ; and in both, though after widely different adventures and in a widely different manner, the lovers are re-united, and the hero succeeds to his father's inheritance.

On the other hand, the names of the hero and heroine—whose names are in each case the title of the story—are quite different, and there is not a single name in the one story which recalls any in the other.⁶ The localities

⁶ Had the author of “Aucassin and Nicolette” founded his tale on that of “Floire and Blanceflor” as closely as Dr. Brunner asserts, he would surely have tried to reproduce the same pleasurable echo of one name in the other, even if he had chosen to change the names. This likeness of name was much in favour with mediæval story-tellers : cf. “Amis et Amiles,” “Hysminé et Hysminias,” “An-

and scenes are all absolutely different ; the religions of hero and heroine are exactly reversed.⁷ Dr. Brunner himself admits, that in this, and some other

thias et Arganthoné :” (the two latter are Greek).—As to the alteration of the names, it might be answered that there is the same change in “ Florent et Clairette.” (v. Bibliography, p. 191) But in weaving in one story as a mere continuation of another, a change of names is almost necessary ; and it is noticeable, that, in this case, one of the subordinate names, that of “ Garin,” the hero’s father, is kept unchanged.—A comparison of the relations of “ Aucassin and Nicolette ” to “ Florent and Clairette,” on the one hand, and to “ Floire and Blanceflor,” on the other, is very instructive as to the distinction between actual and fancied imitation. The resemblance, in the one case,—in spite of considerable additions and differences of detail,—is as clear, as in the other case it is shadowy.

⁷ It was natural that hero and heroine should, in both stories, be of opposite religions, to justify the slavery of the latter ; and, if so, a poet of the time could hardly have chosen any religion but “ Saracen ” to contrast with Christian. Nicolette, be it observed, is only by

points, there is “a sort of *chiasmus*,” or exact reversal, in the circumstances of the two pairs of lovers ; and in their adventures after they leave home there is no likeness whatever. It is true that Blanceflor and Nicolette are both shut up as prisoners, but under very different circumstances, and one at the end of the story, the other at the beginning.⁸

With a certain school of critics, it appears to be a canon, to think nothing original till it is proved to be so (and not always then); and as it is undoubted that many of the most beautiful stories, poems, and plays in the

birth a heathen ; she has been baptized before our story begins.

⁸ Dr. Brunner imports a non-existent—though trifling—point of likeness, by calling Nicolette’s place of imprisonment a “tower,” while in the story it is only called a “chamber” in the Viscount’s “palace.” In “Floire and Blanceflor,” on the other hand, the “Tower” is a marked feature in the story.

world are not the original invention of the writers who have given them their most consummate form, it does not necessarily detract from an author's merit, or even from his "originality," to have borrowed the plot of his story from some older source. It is, of course, possible that the poet of "*Aucassin*" directly imitated either some older version of "*Floire et Blanceflor*" than we now possess, or an already variant version of some still older legend, from which both tales are lineally descended, having become further and further separated at each fresh remodelling.⁹

⁹ The transmission of a legend is very often like the genealogy of a plant, as traced in our modern natural history. From one original have sprung two or more lines of descendants, originally differing little, but slowly separating, till at last, when all intermediate forms have perished, it is hardly possible to recognise the same type in the widely-differing

But, on the other hand, if we fix our attention closely on the story of “Aucassin and Nicolette” as we now have it, it surely appears to be just the kind of story that a *trouvère* would be likely to invent;—not wholly from his own imagination,—some of its details, may be, as well as its plot, suggested by reminiscences of other stories current and of known popularity at the time,—but at least intended in all honesty to be a new story, and not a mere imitation of an old, or a variation, which some of his hearers might, as likely as not, recognise and resent. After all, the plot of the story is the least noticeable part of it, and just what an *improvisatore* might have strung together as he went on, partly from invention,

survivors. The preservation of our single precious MS. of “Aucassin” is an evidence of the mere chance on which the transmission of even the most beautiful works must depend.

partly from reminiscence.¹ All the beauty of the work lies in the characters, scenes, and details ; and it is just these, or, at least, the best of them, that have most appearance of being described at first hand, and from the poet's own observation or experience. The events of mere romance or hearsay are inferior. (For instance, while the poet had certainly seen the seashore, and knew what a harvest a wreck was to the seaside folk, he passes quickly over the voyages and storms at sea, as if he had never himself gone *outre mer*.)

¹ We cannot, of course, suppose that we have such a story as this word for word as it fell from the lips of an improvising minstrel. It is even possible that it was originally written down before it was recited at all ; but from the style it seems more probable that the tale was first told *viva voce*, and afterwards written down by the narrator, as well as he could remember his own words, though doubtless with the improvements and additions of a “ fair copy.”

This is exactly what we should expect to find in an improvised story, which is sure to be always a more or less faithful photograph of the narrator's brain, the strength of light and shade varying according to the force with which things have impressed him. Again, the quaint "Torelore episode," which has so much puzzled critics, is just one which an ambitious story-teller would throw in, to lend an element of the marvellous to his narration,— founded, probably, on some genuine traveller's tale which had struck him by its strangeness, but distorted by his own reckless exaggerations, when he found himself suddenly, freed from the restrictions of probability, in that paradise of all story-tellers, Wonderland. Further, the vagueness of everything beyond the immediate horizon,—the sea, where Saracen pirates or "great

and wonderful storms" may at any moment appear—the city of Carthage, where Nicolette's twelve brothers are "all princes or kings,"—all presents rather the dreamlike pageantry of a single brain, than the well-worn outlines of a long-descended legend. And what characters are more likely to have suggested themselves than those here presented—princely lover, captive maiden, impracticable parents? Are not such among the stock puppets of all romance? and can we make arbitrary distinctions, and say that in one story these characters are "original," in another they are copied?

The name of "Aucassin" appears to be Arabian, that of "Nicolette" Greek, in origin; and we could easily understand how a poet, familiar with both Greek and Arabian literature, might light felicitously on two such names, with no more reason for connecting

them than their graceful harmoniousness of sound.²

² That the poet was acquainted with Arabian literature is evident, if we admit that he derived the form of his work from Arabian models (*v. p. lxxii.*). That he must also have had some acquaintance with Greek literature is more than probable, if we accept Du Méril's account of the influence of Byzantine on Western literature in the Middle Ages (*v. Du Méril, Introd. to "Floire et Blanceflor," pp. cxxxix. to ccv.*). Dr. Brunner first pointed out that the name *Aucassin* is identical with *Alcازin*, which was the name of a Moorish king of Cordova in 1019 (über "Aucassin und Nicolete," p. 12). "Nicolette," though originally a Greek name, was early introduced into France (*v. G. Paris, Introd. to Bida's "Aucassin et Nicolette," p. xx.*). It occurs again in Romance poetry as the name of the first love of "Doon de Maience." Had the poet merely varied the story of "Floire et Blanceflor," with all the design attributed to him by Dr. Brunner, he would surely have given the son of the French count a French name, even if the "daughter of the King of Carthage" was allowed also to have a French name, as having been adopted as goddaughter by the French viscount.

If this account of the story be accepted, we might readily admit that among the stories floating in the poet's mind when he began his tale, very possibly that of "Floire et Blanceflor" was prominent, both resemblances and differences between the two becoming then explicable in the most natural and unstrained way.

IV.

With regard to the form of the work, the alternation of prose and verse, which marks it as unique in old French literature, Fauriel first observed, ("Hist. de la Poésie Provençale," tom. 3, p 183,) that this poem has the form of Arabian romances: and the probability of this origin has not been denied. Only, as Dr. W. Herz remarks, in the notes to his German translation of "Aucassin," there is this difference, that in this work

the story continues uninterruptedly, told alternately in prose and verse; while in the Arabian and Persian romances, the verses are of a purely lyrical or didactic character, merely illustrating, and not continuing, the story told in the prose; they could, in fact, be left out without injuring the course of the tale. In thus departing from his models, the French poet undoubtedly hit upon a most happy and telling method for varying the monotony of the narration, and en chaining the attention of his hearers. And not only is the method in itself happy, but it is employed with marked skill and discrimination. The verse is not only introduced when we have had enough prose, nor the prose when we might be getting tired of the verse; but the author has tried, at least in some measure, to turn to account the special advantage of each kind of narration, and has thus given a distinct

artistic value to the alternation. Thus, in the three sections of the work in which songs are introduced, — the warder's song, (15), the song of the herd-boys, (21), the song of Nicolette, disguised as a minstrel, (39), — the effect is made much more realistic by their being actually sung. However, the chance of introducing a real song could occur but seldom ; but the utterances of grief or passionate feeling have often something of the nature of song in them ; and we find introduced in the verse, as quasi-songs, various soliloquies or single speeches of the hero and heroine, either lamentations, or affirmations of love and constancy. No less than eleven, out of the twenty-one verse-sections, contain some utterance of this kind, which, in many of them occupies almost the whole of the section.³ Two others might be in-

³ Sections 5, 7, 11, 13, (Nicolette's farewell

cluded, section 3, which ends with Aucassin's declaration of love for Nicolette, in answer to his mother's reproaches, and which gives a good opportunity for studying the writer's difference of method in prose and verse, as in the preceding section we have much the same declaration in prose; and section 27, in which Aucassin says, as he rides off with Nicolette :—

“Moi ne caut u nous aillons,
En forest u en destor,
Mais que je soie aveuc vous”

If we admit that it was only natural that the prologue and epilogue should be in verse, there remain only three of the verse sections, 9, 29, 31, in which we see no special reason for the employ-

to Aucassin through the wall of his prison) 17, 19, (but only a few lines at the end), 23, 25, 33, 35, 37.

ment of verse rather than prose. We must, however, always bear in mind that the verse was intended to be sung; and we shall perhaps best realize to ourselves the effect, on an audience of that time, of such verses as those which describe the maundelings of the king of Torelore under the bed-clothes (29), or his mock-heroic battle (31), by recalling the effect on ourselves of burlesque scenes in modern opera, and reflecting how much the humour of them is heightened by their being sung in verse, instead of merely declaimed in prose. As to the arming of Aucassin, in section 9, the poet may have wished, by versifying such a scene, to lend impressiveness or novelty to details, which, in those days, must have been familiar, or even trite. But while we have such abundant proof that he usually made a special use of his song-sections, we may well admit that there

are a few instances in which he has not been particular about doing so.

While the author thus shows such a marked skill in the employment of verse, and by its frequent introduction gives his work much of the brightness and pleasurableness of a poem, he at the same time gains an immense advantage for his narrative over wholly versified poems, by his employment of prose. The story can move so much faster, and the conversations be so much more realistic ; he can introduce, without interrupting the course of the narrative, little explanations* and observations in passing, which in verse, where every line has an equal weight and importance of syllable, would retard progress intolerably ; he can give his story all the appearance of being merely an occurrence of the day, repeated faithfully by an eye-witness ; and can lend to scenes and events that air of actual-

lity, which the mere formality of verse inevitably destroys,—which indeed it is the very function of poetry to diminish, by removing all into the mellow distance, and throwing round the present as well as the past that softened halo of sentiment which time itself lends to long-past circumstance.

His prose is distinguished by functions of its own as well marked as those of his verse, and he shows the same judgment and intelligence in his employment of it. It is the prose sections which tell almost the whole of the actual story. Apart from the “Torelore episode,”—whose exception from the general rules which distinguish the prose and verse has been explained above,—there are only five sections of verse, whose omission would interfere with the development of the story.⁴

* This certainly looks like an adherence, in some measure, to his Arabian exemplars,

These are 11 (the first few lines only), 19, 27 (the last few lines), 39, and 41. In none of the rest is any fact related which is not first told us in the prose, and merely recapitulated. (Notice, however, that there is only one section in the whole that is purely recapitulatory, No. 3) Again, almost all the conversations occur in the prose ; of the twenty sections of prose, there are only three which do not contain some dialogue, viz., 12, 34, 36, (section 16 has only a few words of Nicolette to the warder at the beginning) ; on the other hand, of the twenty-one sections of verse, there are only three in which there is any real dialogue, viz., 3, 27, 29, (Nicolette's speeches in 13, 33, and 37, though addressed to other persons, are of the nature of soliloquies).

though he saw how to improve on these by giving his song-sections a definite service in the narration.

While we thus see that the author of "Aucassin" had a definite idea of making some distinction in subject between his verse and his prose, it is at the same time to be noticed that his notions of the difference between prose and poetry were crude and unformed. On the whole he has not a much more elevated idea of verse than that it must be distinguished by metre and rhyme (or assonance). His prose is often poetical, his verse prosy.⁵ In verse his style is conventional, in prose it is natural. His verse is full of hackneyed expressions, and "tags" of the troubadour;⁶ while the prose rarely or never

⁵ We might almost think that he intentionally puts some of the less picturesque bits of narrative or description into verse, as if the mere versification, or the music, gave them interest.

⁶ Such are, "mars d'or mier," "point d'or mier," (in section 9), "ainc ne fu si," (twice in 11, and twice in 41), "o le cler vis," (eleven

employs these, but comes fresh from the poet's own thought, in the language of his own lips. The subjects of the verse-sections are often trivial (as the shepherd boys' list of what Nicolette's gift will buy for them), or trite (as the aiming of Aucassin), while some of the most poetical scenes, such as that of Nicolette in the garden, are described in prose. This difference from our own standards strikes us especially in a poet who shows so much poetic power and insight, but in reality it would be remarkable if it were otherwise. Though in the best lyrics of Provençal troubadours, and in the finest of the "Chansons de Geste," we find some approach to modern ideas, yet contemporaneously with them, and even much later, we find in Romances and times, with slight variations,) "ainc plus bele ne veistes," (5), "ainques tanti gente ne vi," (19).

Fabliaux, and most of all in “ Rhymed Chronicles,” abundant evidence of how slowly grew the idea of such a correspondence between the forms and subjects of literature as we now require, and how gradually it came to be recognised that, except in works intentionally humorous, what is trivial and commonplace is unworthy of expression in the forms of poetry.

C'EST
D'AUCASSIN
ET
DE NICOLETE.

Only one MS of "Aucassin et Nicolet" has come down to us, which is preserved in the *Bibliothèque Nationale* at Paris, No. 2168 (formerly 7989^b). *Suchier* affirms that this MS. "must have been written in *Ponthieu* or *Artois*", and he further comes to the conclusion that the work was originally written as we have it now, or that at least the dialect of the MS. "is, in the main, identical with that of the original". This dialect is that known as *Picard*, which prevailed in the N.E. of France, *Picardy*, *Artois*, etc.

The text here given is founded mainly on that of *Suchier* (2 ed. Paderborn, 1881), who has made an exhaustive study of the MS. I have not, however, always followed him in his corrections of faulty words or grammar in the original, preferring often to leave in the text the reading which he states to be that of the MS. I have also compared his edition word by word with that of *Gaston Paris* (Paris, 1878), and occasionally adopted the latter's readings. (The main differences between the latter's edition and *Suchier's* consist in the diverse explanation of the abbreviations with which the MS. abounds, e.g., *Paris* writes *molt*, *braus*, *eus*, etc., where *Suchier* writes *mout*, *brax*, *ex*, etc.). I have also carefully read the other two primary texts, viz., that of M. *Méon*, in his

edition of *Barbazan's "Fabliaux et Contes,"* (Paris, 1808), and that of MM. *Moland* and *d'Héricourt*, in the "*Nouvelles Françoises du XIII^e Siècle.*" (Paris, 1856). All other texts, except the long extract in *Bartsch's "Chrestomathie,"* have been simply copied from one or other of these two.

As to accents,—I have introduced them very sparingly, and by no rule except that of convenience, that is, wherever the word without an accent might be puzzling or misleading, and especially to distinguish *é* from mute *e* at the end of a word.

Words and letters enclosed in square brackets [] are not in the MS., but are supplied as necessary or probable. Those in semi-circular brackets () are ungrammatical or redundant, and often seem to be mere errors of the copyist.

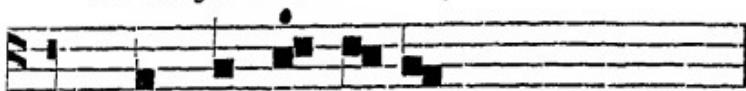
C'EST D'AUCASSIN ET DE NICOLETE.

1 Qui vauroit bons vers o - ir

Del deport du viel caitif,
De deus biax enfans petis,
Nicholete et Aucassins,
Des grans paines qu'il soufri,
Et des proueices qu'il fist
Por s'amie o le cler vis?¹
Dox est li cans, biax (est) li dis,
Et cortois et bien asis.
Nus hom n'est si esbahis,
Tant dolans ni entrepris,
De grant mal amaladis,

¹ "o le cler vis . ." *with the bright face*, or *complexion*. This expression occurs, with little variation, eleven times in this work, and always in the verse. It is very common in O.F. poetry, especially in assonant verses.

Se il l'oit, ne soit garis,
Et de joie resbaudis,



Tant par est dou-ce.²

Or dient et content et fablent

que li quens Bougars de Valence
faisoit guere au conte Garin de Biaucaire si
grande et si merveilleuse et si mortel,
qu'il ne fust uns seuex jors ajornés qu'il ne
fust as portes et as murs et as bares de
le vile a .c. cevaliers et a .x. mile sergens
a pié et a ceval ; si li argoit sa terre et
gastoit son pais et ocioit ses homes. Li
quens Garins de Biaucaire estoit vix et
frales si avoit^{*} son tans trespassé. Il
n'avoit nul oir, ne fil ne fille, fors un seul
vallet ; cil estoit tex con je vos dirai.
Aucasins avoit a non li damoisiax ; biax
estoit et gens et grans et bien tailliés de
ganbes et de piés et de cors et de bras.
Il avoit les caviax blons et menus
recercelés, et les ex vairs et rians, et le
face clere et traitice, et le nés haut et bien

² As to the music, see Note *a*, p 159

assis ; et si estoit enteciés de bones teces, qu'en lui n'en avoit nule mauvaise, se bone non. Mais si estoit soupris d'amor, qui tout vaint, qu'il ne voloit estre cevalers, ne les armes prendre, n'aler au tournoi, ne fare point de quanque il deust. Ses pere et se mere li disoient :

— Fix, car pren tes armes, si monte el ceval, si deffent te terre, et aie tes homes ! S'il te voient entr'ex, si defenderont il mix lor cors et lor avoirs et te tere et le miue.

— Pere, fait Aucassins, qu'en parlés vos ore?³ Ja Dix ne me doinst riens que je li demant, quant ere cevaliers ne monte a ceval, ne que voise a estor ne a bataille, la u je fiere cevalier ni autres mi, se vos ne me donés Nicholete, me douce amie que je tant aim !

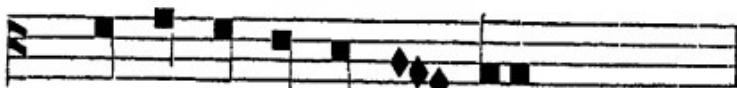
— Fix, fait li peres, ce ne poroit estre Nicolete laisse ester ! Que ce est une

³ Translated literally, Aucassin's question is, "*What do you speak—i.e. say—of it now?*"—Perhaps we may join "en-parlés" closely as a compound, or quasi-compound, verb, *to speak of* (*Roquefort* gives "*Emparler,*" *causer,* *plairer,* *raisonner*, etc.)

cautive qui fu amenée d'estrange terre, si l'acata li visquens de ceste vile as Sarasins, si l'amena en ceste vile ; si l'a levée et bautisie et faite sa filhole ; si li donra un de ces jors un baceler qui du pain li gaaignera par honor. De ce n'as tu que faire. Et se tu femme vix avoir, je te donrai le file a un roi u a un conte. Il n'a si rice home en France, se tu vix sa fille avoir, que tu ne l'aies.

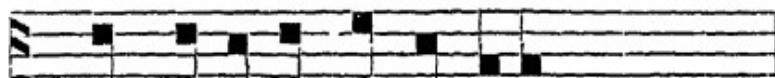
— Avoi ! peres, fait Aucassins, ou est ore si haute honers en terre, se Nicolete ma tres douce amie l'avoit, qu'ele ne fust bien emploiee en li ? S'ele estoit enpereris de Colstentinoble u d' Alemaigne, u roine de France u d'Engletere, si aroit il assés peu en li,⁴ tant est france et cortoise et debonaire et entecie de toutes bones teces.

Or se cante.



3 Aucassins fu de Biaucaire,

⁴ “si aroit il assés peu en li;” *it would be little enough for her, or possibly, there would be little enough in it.* “Cet emploi de *en* avec



D'un castel de bel re-paire.
De Nicole le bien faite
Nus hom ne l'en puet retraire,
Que ses peres ne li laisse;⁵
Et sa mere le manace :

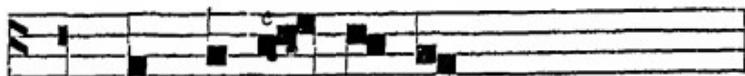
— Diva ! faus, que vex tu faire !
Nicolete est cointe et gaie ;⁶
Jetée fu de Cartage,
Acatée fu d'un Saisne.
Puis qu'a moullie[r] te vix traire,
Pren feme de haut parage !
— Mere, je n'en puis el faire.
Nicolete est deboinaire ;
Ses gens cors et son viaire,

avoir impersonnel est très-ordinaire." Burguy, ii., p. 350.

⁵ "Que ses peres ne li laisse;" *Whom his father does not allow him.* The rendering of the Edd. Nouv. Franç. (*so that his father*) *ne le laisse en paix* makes better sense, and introduces the following line better, but in that case we must read "ne *le* laisse."

⁶ Perhaps we should take this line as a question. *Sainte-Palaye* makes it be spoken by Aucassin.

Sa biautés le cuer m'esclaire.⁷
Bien est drois que s'amor aie,



Que trop est dou-c[e].

Or dient et content et flablient.

4 Quant^rli quens Garins de Biaucare
vit qu'il ne poroit⁸ Aucassin son fil retraire
des amors Nicolete, il traist au visconte
de le vile, qui ses hon estoit, si l'apela :

— Sire [vis-]quens, car ostés Nicolete,
vostre filole ! Que la tere soit maleoite,
dont ele fu amenée en cest pais ! Car par
li pert jou Aucassin, qu'il ne veut estre
cevaliers, ne faire point de quanque faire
doie. Et saciés bien que, se je le puis

⁷ "m'esclaire," *Suchier's* correction for MS. reading "melcraire" (unknown). Probably the correction is right, but we may just notice that the sense it gives is different from that of the somewhat similar assertion of Aucassin in 23, 13-15.

⁸ "poroit." The so-called Conditional tense in its original use, viz., to express the future from the point of view of the past: *that he was not going to be able.*—*v.* Burguy, 1, 236, and for other instances in this work, cf. "penderoit," p. 24, and "feroit," p. 44.

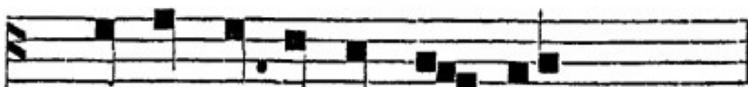
avoir, que je l'arderai en un fu, et vous
meismes porés avoir de vos tote peor.

— Sire, fait li visquens, *ce poise moi
qu'il i va, ne qu'il i vient, ne qu'il
i parole. Je l'avoie acatée de mes
deniers, si l'avoie levée et bautisie et faite
ma filole ; si li donasse un baceler qui du
pain li gaegnast par honor. De ce n'eust
Aucassins vos fix que faire. Mais puis
que vostre volentés est et vos bons, je
l'envoyerai en tel tere et en tel pais, que ja
mais ne le verra de ses ex.

— Or gardés vous ! fait li quens
Garins ; grans maus vos en porroit venir.

Il se departent. Et li visquens estoit
mout rices hom, si avoit un rice palais par
devers un gardin. En une canbre la fist
metre Nicolete, en un haut estage, et une
vielle aveuc li por compagnie et por soisté
tenir, et si fist metre pain et car et vin et
quanque mestiers lor fu. Puis si fist l'uis
seeler, c'on n'i peust de nule part entrer
ne iscir, fors tant qu'il i avoit une fenestre
par devers le gardin, assés petite, dont il
lor venoit un peu d'essor.

Or se cante.



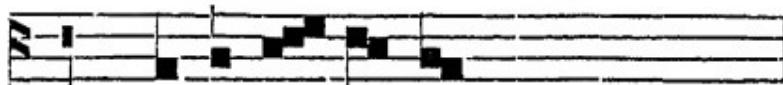
5 Nicole est en pri - son mise,
En une canbre vautie,⁹
Ki faite est par grant devisse,
Panturée a miramie.¹
A la fenestre marbrine
La s'apoia la mescine.
Ele avoit blonde la crigne,
Et bien faite la sorcille,
La face clere et traitice.
Ainc plus bele ne veistes.
Esgarda par le gaudine,
Et vit la rose espanie,

⁹ The musical notation is wanting to this line in the MS.

¹ "miramie," a word unknown, and therefore altered by *Suchier*, with great probability, to "mirabile." It is desirable, however, where it can be done without causing a stumbling-block to the reader, to leave a unique or rare word in the text, even when probably corrupt, on the chance of its being genuine and catching the eye of some one able to throw light on it. *Ste-Palaye* renders the word "*à la mosaique*"; the *Edd. Nouv. François* explain "peut-être *mirum in modum, merveilleusement, peut-être à l'orientale.*"

Et les oisax qui se crient.
Dont se clama orphenine.

— Ai mi ! lasse ! moi caitive !
Por coi sui en prison.misse ?
Aucassins, damoisiax, sire,
Ja sui jou li vostre amie,
Et vos ne me haés mie.
Por vos sui en prison misse,
En ceste canbre vautie,
U je trai molt male vie.
Mais, par Diu le fil Marie,
Longement n'i serai mie,



Se jel puis fa-r[e] !

Or dient et content et fablent.

Nicolete fu en prison, si que vous avés oi et entendu, en le canbre. Li cris et le noise ala par tote le terre et par tot le pais, que Nicolete estoit perdue. Li auquant dient qu'ele est fuie fors de la terre, et li auquant dient que li quens Garins de Biaucaire l'a faite mordrir. Qui qu'en eust joie, Aucassins n'en fu mie liés ; ains traist au visconte de la vile si l'apela .

— Sire visquens, c'avés vos fait de Nicolete, ma tres douce amie, le riens e[n] tot le mont que je plus amoie? Avés le me vos tolue.rié enblée? Saciés bien que se je en muir, faide vous en sera demandée; et ce sera bien drois, que vos m'arés ocis a vos .ii. mains; car vos m'avés tolù la riens en cest mont que je plus amoie.

— Blax sire, fait li [vis]quens, car laisciés ester! Nicolete est une cautive que j'amenaï d'estrange tere; si l'acatai de mon avoir a Sarasins, si l'ai levée et bautisie et faite ma filhole, si l'ai nourie, si li donasce un de ces jors un baceler qui del pain li gaegnast par honor. De ce n'avés vos que faire. Mais prendés le fille a un roi u[a] un conte. Enseurquetot, que cuideriés vous avoir gaegnié se vous l'aviés asognentée ne mise a vo lit? Mout i ariés peu conquis, car tos les jors du siecle en seroit vo arme en infer, qu'en paradis n'enterriés vos ja.

— En paradis qu'ai je a faire? Je n'i quier entrer, mais que j'aie Nicolete, ma tres douce amie que j'aim tant. C'en paradis ne vont fors tex gens con je vous

dirai. Il i vont ci viel prestre et cil viel clop et cil manke, qui tote jor et tote nuit cropent devant ces autex et en ces viés creutes, et cil a ces viés capes eréses et a ces viés tateceles vestues,² qui sont

² “tateceles” (or possibly “tatereles,” according to *Suchier*,) “vestues” is the reading of the MS., which *Suchier* alters to “tacelés vestures”; but, as *Schlickum* (*Wortstellung in Aucassin*, p. 42) points out, the participle “tacelés” must have *followed* the substantive “vestures.” It is certainly curious to find the feminine form of the participle, “vestues,” used here, though it may easily be a mere slip, due to the neighbourhood of other feminine forms, “capes eréses,” and “tateceles”; but the substantive “tateceles” or “tatereles” itself, though not apparently found elsewhere, may well be genuine,—possibly of Teutonic origin (cf. Ang. Sax. ~~tettecan~~, “rags,” and Engl. *tatters*.)

With the whole description we may well compare the *Roman de la Rose*, line 12,876.

Més béguiuns à grans chaperons,
As chières pasles et alises,
Qui ont ces larges robes grises,
Toutes fretelées de crottes.

[But beggars with these hodes wide,
With sleight and pale faces lene,
And grey clothes not fully clene,
But fretted full of tatorwagges.]

nu et decauç et estrumelé, qui moeurent de faim et de soi³ et de froit et de mesaises. Icil vont en paradis ; avec ciax n'ai jou que faire ; mais en infer voil jou aler. Car en infer vont li bel cleric, et li bel cevalier, qui sont mort as tournois et as rices gueres, et li boin sergant, et li franc home. Aveuc ciax voil jou aler. Et s'i vont les beles dames cortoises, que eles⁴ ont .ii. amis ou .iii. avoc leur barons. Et s'i va li ors et li argens, et li vairs et li gris ; et si i vont harpeor et jogleor et li roi del siecle. Avoc ciax voil jou aler, mais que

³ "de soi" i.e. "soif." *Suchier* reads "d'esci" i.e. "escil," "essil," "exil," *exile*, and hence *misery*. The two readings would be much alike in MS., but the context seems strongly in favour of the former, the three definite evils of *hunger*, *thirst*, and *cold*, being naturally named together, and the more general word *miseries* ("mesaises") added to include everything else.

⁴ "que eles" = "qui" (relative), but perhaps it gives the clause following a slightly *consecutive* connection with "cortoises," which would not have been implied by the simple relative. (The difference would be that of the relative in Latin, according as it is followed by indicative or subjunctive.)

j'aie Nicolete, ma tres douce amie, aveuc mi.

— Certes, fait li visquens, por nient en parlerés ; que ja mais ne le verrés. Et se vos i parlés, et vos peres le savoit, il arderoit et mi et li en un fu, et vos meismes porriés avoir toute paor.

— Ce poise moi, fait Aucassins.

I[l] se depart del visconte dolans.

Or se cante.

7 Au-casins s'en est tor-nés,

Mout dolans et abosmés •

De s'amie o le vis cler.

Nus ne le puet conforter,

Ne nul bon conseil doner.

Vers le palais est alés,

Il en monta les degrés,

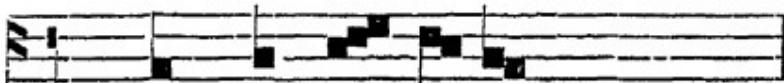
En une canbre est entrés,

Si comença a plorer,

Et grant dol a demener,

Et s'amie a regreter :•

— Nicolete, biax esters,⁵
 Biax venir et biax alers,
 Biax deduis et dous parlers,
 Biax boîders et biax jouers,
 Biax baïsiers, biax acolers !
 Por vos sui siadolés,
 Et si malement menés,
 Que je n'en cuit vis aler,



Suer, douce a - mi - e !

⁵ "esters," "venir," "alers," etc., are the nominative (or subjective) case singular, of the infinitive used as a substantive, and seem to be in a sort of loose apposition to "Nicolete." *Suchier* thinks the omission, by the copyist, of the "s" in "venir," is a sign of the incipient tendency to make the objective case take the place of the nominative, which has, in modern French, destroyed nearly all distinctions of case. Compare with this the corresponding passage 11. 33 et sq., and a somewhat kindred passage in the *Roman de la Rose*, line 13,805 et sq.

Quant en pensant me sovenoit
 Des biaus diz, des dous aésiers,
 Des douz déduiz, des douz besiers,
 Et des très-douces acolées,
 Qui s'en ierent si tost volées.

Or dient et content et fablent.

3 Entreus que Aucassins estoit en le canbre, et il regretoit Nicolete s'amie, li quens Bougars de Valence, qui sa guerre avoit a furnir, ne s'oublia mie, ains ot mandé ses homes a pié et a ceval, si traist au castel por asalir. Et li cris lieve et la noise ; et li cevalier et li serjant s'arment et qeurent as portes et as murs por le castel desfendre ; et li borgois montent as aleoirs des murs, si jetent quariax et peus aguisiés. Entroeus que li asaus estoit grans et pleniers, et⁶ li quens Garins de Biacaire vint en la canbre u Aucassins faisoit deul et regretoit Nicolete, sa tres douce amie que tant amoit.

— Ha ! fix, fait il, con par es caitis et maleurox, que tu vois c'on assaut ton castel, tot le mellor et le plus fort ! Et sacés, se tu le pers, que tu es desiretés ! Fix, car pren les armes, et monte u ceval, et defen te tere, et aiues tes homes, et va a l'estor ! Ja n'i fieres tu home ni autres tu, s'il te voient entr'ax, si desfenderont il mix lor avoir et lor cors et te tere et le

6 "et" here marks the *apodosis* or sequel

miue ; et tu ies si grans et si fors, que bien le pues faire, et faire le dois.

— Pere, fais Aucassins, qu'en parlés vous ore?⁷ Ja Dix ne me doinst riens que je le demant, quant ere cevalieis, ne monte el ceval, ne voise en estor, la u je fiere cevalier ne autres mi, se vos ne me donés Nicoleté, me douce amie que je tant aim !

— Fix, dist li pere, ce ne puet estre. Ançois sofferoie jo que je feusse tous desirétés, et que je perdisse quanques g'ai, que tu ja l'euses a mollier ni a espouse.

Il s'en torne. Et quant Aucassins l'en voit aler, il le rapela. .

— Peres, fait Aucassins, venés avant ; je vous ferai bons couvens.

— Et que⁸, biax fix ?

— Je prendrai les armes, s'irai a l'estor, par tex covens, que se Dix me ramaine sain et sauf, que vos me lairés Nicolete, me douce amie, tant veir que j'aie .ii. paroles u trois o li parlées, et que je l'aie une seule fois baisie.

— Je l'otroi, fait li peres.

Il li creante, et Aucassins fu lié.

⁷ Seē note, page 7.

Or se cante.

Aucassins ot du bai-sier

Qu'il ara au re-pairier.
 Por .c.m. mars d'or mier
 Ne le fesist on si lié.
 Garnemens demanda ciers ;
 On li a aparelliés.
 Il vest un auberc dublier,
 Et laça l'iaume en son cief,
 Çainst l'espée au poin d'or mier ;
 Si monta sor son destrier,
 Et prent l'escu et l'espigel,
 Regarda andex ses piés,
 Bien li sissent [es] estriers.
 A mervelle se tint ciers.
 De s'amie li sovient,
 S'esperona li destrier.
 Il li cort mout volentiers ;
 Tot droit a le porte en vient
 A la bataille.⁸

⁸ The musical notation to this line is wanting in the MS.

Or dient et content.

10 Aucassins fu armés sor son ceval, si
con vos avés, óí et entendu. Dix ! con li
sist li escus au col, et li hiaumes u cief,
et li renge de s'espée sor le senestré hance !
Et li vallés fu grans et fors et biax et gens
et bien fornis, et li cevaus sor quoi il sist
rades et corans, et li vallés l'ot bien
adrecié parmi la porte. Or ne quidiés
vous⁹ qu'il pensast n'a bués n'a vaces n'a
civres prendre, ne qu'il ferist cevalier ne
autres lui ? Nenil nient, onques ne l'en
sovint ; ains pensa tant a Nicolete, sa
douce amie, qu'il oublia ses resnes et
quanques il dut faire. Et li cevax qui ot
sentí les esperons l'en porta parmi le presse,
se se lance tres entremi ses anemis ; et il
getent les mains de toutes pars si le

⁹ Is this a command, as taken by *Ste.-Palaye, Bida, G. Paris*, or a question, as by *Fauvel, Herz, Suchier*? The *Edd. N. F.* punctuate with a "?" but explain by "Ne croyez pas!" Were it not for the "vous" it corresponds in grammar precisely with the construction of the sentence in 24 3., "Ne quidies mie esparnaiscent Nenil nient!" which is of course a command.

prendent, si le dessaisisent de l'escu et de le lance, si l'en mannent tot estrouusement pris, et aloient ja porparlant de quel mort il [le] feroient mōrir ; et quant Aucassins l'entendi :

— Ha ! Dix, fait il, douce creature !¹
 sont çou mi anemi mortel qui ci me
 mainent, et qui ja me cauperont le teste ?
 Et puis que j'arai la teste caupée, ja mais
 ne parlerai a Nicolete, me douce amie que
 je tant aim. Encor ai je ci une bone
 espée, et sieç sor bon destri[e]r sejorné.
 Se or ne me deffent por li, onques Dix ne
 li ait se ja mais m'aime !

Li vallés fu grans et fors, et li cevax
 sor quoi il sist fu remuans. Et il mist le
 main a l'espée, si comencé [a ferir]² a
 destre et a senestre, et caupe hiaumes et
 naseus et puins et bras, et fait .i. caple
 entor lui autresi con li senglers quant li

¹ “douce creature !” This expression refers, apparently, to the name “Dix” preceding. It is again used in 16. 15.

² That these two words have been accidentally omitted seems very probable, if we compare 32. 10 (*Suchier, after Orelli*).

cien l'asalent en le forest, (et)³ qu'il lor abat .x cevaliers et navre .vii., et qu'il se jete tot estroséement de le prese, et qu'il s'en revient lés galopiax ariére, s'espée en sa main Li quens Bougars de Valence oī dire c'on penderoit⁴ Aucassin son anemi, si venoit cele part ; et Aucassins ne le mescoisi mie. Il tint l'espée en la main, se le fierit parmi le hiaume, si qu'i li enbare el cief. Il fu si estonés qu'il cai a terre ; et Aucassins tent le main, si le prent, et l'en mainne pris par le nasel del hiaume, et le rent a son pere.

— Pere, fait Aucassins, vesci vostre anemi qui tant vous a gerroié et mal fait !

³ It is hardly sound judgment to omit this “et” (a monogram in the MS.) as *Suchier* does, merely on account of the *anacoluthon* which it makes in the construction of the sentence. *G. Paris* is safer in altering it to “si,” as the copyist may possibly have got for a moment confused between “si” *so*, and “si” = “et,” *and*. But the mere fact that it is out of construction and difficult to explain is a great reason for retaining “et” as genuine, especially in a style so rapid and so suggestive of extempore narration.

⁴ “penderoit” that they were *going to hang*
See above, p. 10, note 8.

.xx. a[ns]⁵ ja dure cest[e] guerre ; onques
ne pot iestre acievée par home.

— Biax fix, fait li pere,⁶ tés⁸ enfances
devés vos faire, nient baer a'folie !

— Pere, fait Aucassins, ne m'alés mie
sermonant, mais tenés moi mes covens !

— Ba ! quex covens, biax fix ?

— Avoi ! pere, avés les vos oblié(e)s ?
Par mon cief, qui que les oblit, je nes voil
mie oblier, ains me tient mout au cuer.
Enne m'eustes vos en covent (que)⁷ quant
je pris les armes et j'alai a l'estor, que se
Dix me ramenoit sain et sauf, que vos me
lairiés Nicolete ma douce amie tant veir
que j'aroie parlé à li .ii. paroles ou trois,

5 “.xx. ans.” The MS. has only “ xx. a ”, which has been interpreted as here by all editors but *Suchier*, who, adopting the suggestion of *Stengel*, supplies “mois,” reading “.xx. mois a ja duré.” But surely the awkward exactness of “twenty months” is as dead against the style and spirit of the story, as the round indefiniteness of “twenty years” is in keeping with it.

6 “tés” *such*, obj case plural of “tel ”

7 “que” is redundant and out of place, due to the writer's—or possibly only the copyist's—anticipation of the construction to follow “covent.”

et que je l'aroie une fois baisie? [Ce] m'eustes vos en covent, et ce⁸ voil je que vos me tenés.⁹

— Jo? fai[t] li peres. Ja Dix ne m'ait, quant ja covens vos en tenrai! Et s'ele estoit ja ci, je l'arderoie en un fu, et vos meismes porriés avoir tote paor.

— Est ce tote la fins? fait Aucassins.

— Si m'ait Dix, fait li peres, oil!

— Certes, fait Aucassins, or sui molt dolans quant hom de vostre eage ment! Quens de Valence, fait Aucassins, je vos ai pris?

— Sire, voire! fait li quens.⁹

— Bailiés ça vostre main, fait Aucassins.

— Sire, volentiers.

Il li met se'main en la siue.

⁸ "ce" is *G. Paris'* most probable correction for MS. "ie." The insertion of the preceding "Ce" is also due to him.

⁹ The reading of the MS. is, according to *Suchier*, "Sire voire fait Aioire fait li quens"; the copyist, he suggests, wrote first "fait A." (i.e. "fait Aucassin") by mistake. The *Edd. N. F.* read, "Sire, voire, fait, a! voire, fait li quens." *G. Paris*, "Sire, voire, fait avez, fait li quens"

— Or m'afiés vos,¹ fait Aucassins, que
a nul jor que vos aiés a vivre, ne porrés
men pere faire honte ne deshonorier de sen
cors ne de sen avoir, que vos ne li faciés!²

— Sire, por Diu ! fait il, ne me gabés
mie, mais metés moi a raençon ! Vos ne
me sarés ja demander or ni argent, cevaus
ne palefrois, ne vair ne gris, ciens ne
oisiaux, que je ne vos doinse.

— Coment ? fait Aucassins ; ene conis-
siés vos que je vos ai pris ?

— Sire, oje, fait li quens Borgars.

— Ja Dix ne m'ait, fait Aucassins, se
vos ne le m'afiés, se je ne vous faç ja cele
teste voler !

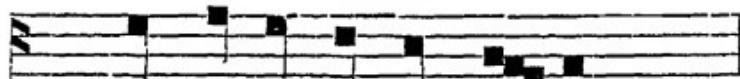
— Enon Du ! fait il, je vous afie quanque
il vous plaist.

¹ Is this a command or a question? As the former it is taken by *Ste.-Palaye, Fauriel, G. Paris, W. Herz*; as the latter by *Edd. Nouv. Franç., Bida, Suchier*. If we allow that "vos" can stand with an imperative (as in line 8. of this section), it seems far better to take it as a command, and to explain the position of the objective personal pronoun "me" before the imperative by the presence of the "vos" after.

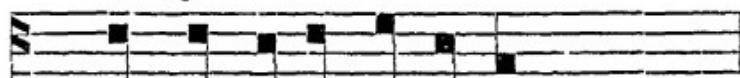
² "que vos ne li faciés," without that you do it, without your doing it.

Il li afie ; et Aucassins le fait monter
sor un ceval, et il monte sor un autre, si
le conduist tant qu'il fu a sauveté.

Or se cante.



II Quant or voit li quens Ga-rins



De son enfant Aucassin,
Qu'il ne pora departir
De Nicolete au cler vis,
En une prison l'a mis,
En un celier sosterin,
Qui fu fais de marbre bis.
Quant or i vint Aucassin,
Dolans fu, ainc ne fu si.
A dementer si se prist,
Si con vos porrés oir :

— Nicolete, flors de lis,
Douce amie o le cler vis,
Plus es douce que roisins
Ne que soupe en maserin.
L'autr'ier vi un pelerin,
Nés estoit de Limosin,
Malades de Besvertin,

Si gisoit ens en un lit.
 Mout par estoit entrepris,
 De grant mal amaladis.
 Tu passas devant son lit,
 Si soulevas ton train,
 Et ton peliçon ermin,
 La cemisse de blanc lin,
 Tant que ta ganbete vit.
 Garis fu li pelerins,
 Et tos sains, ainc ne fu si ;
 Si se leva de son lit,
 Si rala en son pais
 Sains et saus et tos garis
 Doce amie, flors de lis,
 Biax alers et biax venirs,³
 Biax jouers et biax bordirs,
 Biax parlars et biax delis,
 Dox baisiers et dox sentirs,
 Nus ne vos poroit hair !
 Por vos sui en prison mis,
 En ce celier sousterin,
 U je faç mout male fin.⁴
 Or m'i couvenra morir

³ See 7, 12, and note.

⁴ *Where I make a great ado, or outcry.* The instances of this phrase collected by Suchier leave no doubt that this is its meaning



Por vos, a - mi-e !

Or dient et content et fabloient.

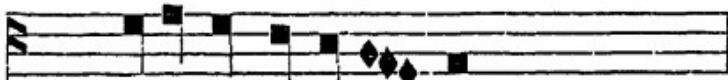
12 Aucasins fu mis en prison, si com vos
avés oï et entendu, et Nicolete fu d'autre
part en le canbre. Ce fu el tans d'esté, cl
mois de mai, que li jor sont caut, lonc et
cler, et les nus coies et series. Nicolete
jut une nuit en son lit, si vit la lune luire
cler par une fenestre, et si oï le lorseilnol
center en garding, se li sovint d'Aucassin
sen ami qu'ele tant amoit. Ele se
començ'a porpenser del conte Garin de
Biaucaire qui de mort le haoit ; si se pensa
qu'ele ne remanroit plus ilec, que s'ele
estoit acusée et li quens Garins le savoit,
il le feroit de male mort morir. Ele senti
que li vielle dormoit, qui aveuc li estoit.
Ele se leva, si vesti un bliaut de drap de
soie, que ele avoit mout bon ; si prist dras
de lit et touailles, si noua l'un a l'autre, si
fist une corde si longe come ele pot, si le
noua au piler de le fenestre, si s'aval'a

contreval le⁵ gardin ; et prist se vesture a l'une main devant et a l'autre deriere, si s'escorça por le rousée qu'ele vit grande sor l'erbe, si s'en ala aval le gardin. Ele avoit les caviaus blons et menus recercelés, et les ex vairs et rians, et le face traitice, et le nés haut et bien assis, et le[s] levretes vremellettes, plus que n'est cerisse ne rose el tans d'esté, et les dens blans et menus ; et avoit les mameletes dures, qui li souslevoient sa vesteure, ausi con ce fuissent ii. nois gauges ; et estoit graille parmi les flans qu'en vos dex mains le peusciés enclorre ; et les flors des margerites qu'ele ronpoit as ortex de ses piés, qui li gissoient sor le menuisse du pié par deseure, estoient droites noires avers ses piés et ses ganbes, tant par estoit blance la mescinete. Ele vint au postic si le deffrema, si s'en isci parmi les rues de Blaucaire par devers l'onbre, car la lune luisoit mout clere, et erra tant

⁵ "Ie," the reading of the MS., is corrected by A. Tobler into "el," on the ground that "contreval le gardin" could not mean *down into the garden*, but only *down the garden*

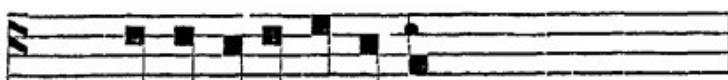
qu'ele vint a le tor u ses amis estoit. Li tors estoit faelé⁶ de lius en lius, et ele se quatist delés l'un des pilers, si s'estraint en son mantel, si mist sen cief parmi une creveure de la tor qui vielle estoit et ancienne, si oi Aucassin qui là dedens plouroit et faisoit mot grant dol et regretoit se douce amie que tant amoit. Et quant ele l'ot assés escouté, si comença a dire.

Or se cante.



13

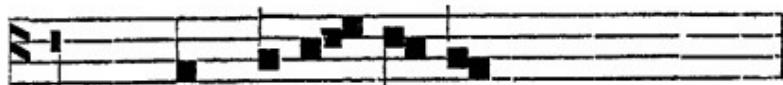
Nicolete o le vis cler



S'apoi-æ a un piler,

6 The word “faelé” (if this be the correct form) does not occur elsewhere. *Sainte-Palaye* renders it by “fendue,” but the passage itself seems to show that it means *supported*, or *propped*, by the “pilers” immediately mentioned, which may have been either *columns* or *buttresses*, or perhaps *wooden props*. In support of the last, *Suchier* adduces the use of “flael” (M F. *fleau*) for a *toll-bar* or *door-bolt*. That “faelé” may = “flaelé” is shown by such changes as “flabloient,” for “fabloient.” (See rubric to Section 34.)

S'oi Aucassin plourer,
 Et s'amie (a) regreter.⁷
 Or parla, dist son penser :
 — Aucassins, gentix et ber,
 Frans damoisiax honorés,
 Que vos vaut li dementer,
 Li plaindres ne li plurers,
 Quant ja de moi ne gorés ?
 Car vostre peres me het,
 Et trestos vos parentés.
 Por vous passerai le mer,
 S'irai en autre[s] regnés.
 De ses caviax a caupés,
 La dedens les a rués.
 Aucassins les prist, li ber,
 Si les a mout honerés,
 Et baiés et acolés ; •
 En sen sain les a boutés,
 Si recomence a plorer



Tout por s'a-mi - e.

⁷ Suchier and Gaston Paris both expunge the "a" from this line. It is ungrammatical, and seems an echo in the copyist's mind of 7. ii.

Or dient et content et fabloient.

14 Quant Aucassins oi dire Nicolete
qu'ele s'en vo^{it} aler en autre pais, en lui
n'ot que courrecier.⁸

— Bele douce amie, fait il, vos n'en
irés mie, car dont m'ariés vos mort. Et
li premiers qui vos verroit ne qui vous
porroit, il vos prenderoit lués et vos
meteroit a son lit, si vos asoignenteroit.
Et puis que vos ariés jut en lit a home,
s'el mien non, or ne quidiés mie que
j'atendisse tant que je trovasse cotel
dont je me peusce ferir el cuer et ocirre !
Naje voir, tant n'atenderoie je mie ; ains
m'esquelderoie de si lōnc que je verroie
une maisiere^g u une bisse pierre, s'i
hurteroie si durement me teste que j'en
feroie les ex voler, et que je m'escerveleroie
tos. Encor ameroie je mix a morir de si
faite mort, que je seusce que vos eusciés
jut en lit a home, s'el mien non.

⁸ Compare

“ Tant sui dolante, n'i a que courroucier.”

Roman de Roncevaux, stanza ccclxxx.

— Ai !⁹ fait ele, je ne quit mie que vous m'amés tant con vos dites, mais je vos aim plus que vos ne faciés mi.

— Avoi ! fait Aucassins, bele douce amie, ce ne porroit estre que vos m'amissiés tant que je faç vos. Fenme ne puet tant amer l'oume con li hom fait le fenme. Car li amors de le fenme est en son oeil,¹ et en son le cateron de sa mamele, et en son l'orteil del pié ; mais li amors de l'oume est ens el cue[r] plantée, dont ele ne puet istrcir.

La u² Aucassins et Nicolete parloient ensamble, et les escargaites de le vile venoient tote une gue ; s'avoient les espées traitez desos les capes, car li quens Garins

⁹ The *Edd. N. F.* and *G. Paris* take "Ai" for the abbreviation of "Aucassins."

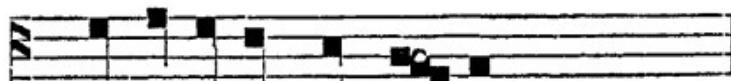
¹ *Bartsch*, followed by *Suchier*, supplies "l," and writes "en son l'oeul" to make the expression parallel to the two following, but the emendation is quite unnecessary. *In the tip of the nipple of her breast, and in the tip of the toe of her foot* are intelligible and forcible expressions; but whereabouts is the *tip of the eye*?

² "La u," of time instead of place.—The "et" following marks the *apodosi*.

'lor avoit comandé que se il le pooient prendre qu'i l'ocesissent. Et li gaite qui estoit sor le tor les vit venir, et oi qu'il aloient de Nicolete parlant, et qu'il le maneçoient a occirre.

— Dix ! fait il, con grans damages de si bele mescinete s'il l'ocient ! Et mout seroit grâns aumosne, se je li pooie dire, par quoi il ne s'aperceuscent et qu'ele s'en gardast. Car s'i l'ocient, dont iert Aucassins mes damoisiax mors, dont grans damages ert.

Or se cante.



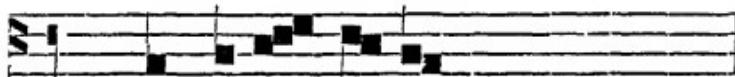
15

Li gaite fu mout vaillans,
Preus et cortois et saçans ;³
Si a comencié un(s) can(s)
Ki biax fu et avenans :
— Mescinete o le cuer franc,
Cors as gent et avenant,
Le poil blont et avenant,⁴

³ The musical notation to this line is wanting in the MS.

⁴ The word "avenant" appears to be a mistake of the copyist, whose eȝe was caught by the word in

Vairs les ex, ciere riant.
 Bien le voi a ton sanblant,
 Parlé as a ton amant
 Qui por toi se va mofant.
 Jel te di, et tu l'entens .⁵
 Garde toi des souduians
 Ki par ci te vont querant,
 Sous les capes les nus brans !
 Forment te vont maneçant ;
 Tost te feront messeant,



S'or ne t'i gardes.

Or dient et content et fabloient.

6 — Hé ! fait Nicolete, l'ame de ten
 pere et de te mere soit en benooit repos,
 quant si belement et si cortoisement le
 m'as ore dit ! Se Diu plaist je m'en
 garderai bien, et Dix m'en gart !

the line above. G. Paris suggests "reлюст" Suchier—referring to the description of Nicolete in 12. (p. 31)—would read "et les dens blans," which seems very probable.

⁵ "entens," the pres. Ind. used, according to Suchier, in sense of Imperative. G. Paris reads "enten!"—But there seems no absolute need of the Imperative.

Ele s'estraint en son mantel en l'onbre del piler, tant que cil furent passé outre ; et ele prent congé a Aucassin, si s'en va tant qu'ele vint au mur del castel. Li murs fu depeciés, s'estoit rehordés, et ele monta deseure, si fist tant qu'ele fu entre le mur et le fossé ; et ele garda contreval, si vit le fossé mout parfont et mout roide, s'ot mout grant paor.

— Hé, Dix ! fait ele, douce creature !⁶
Se je me lais cair, je briserai le col ; et se
je remain ci, on me prendera demain, si
m'arde[ra] on en un fu. Encor ainme je
mix que je muire ci, que ^{les} tos li pules me
regardast demain a merveilles.

Ele segna son cief, si se laissa glacier
aval le fossé ; et quant ele vint u fons, si
bel pié et ses beles mains, qui n'avoient
mie apris c'on les bleçast, furent quaissies
et escorcies, et li sans en sali bien en .xii.
lius ; et neporquant ele ne santi ne mal
ne dolor, por le grant paor qu'ele avoit.
Et se ele fu en paine de l'entrer, encor fu
ele en forceur de l'iscir. Ele se pensa

⁶ See 10. 23., note 1.—“fait ele” stands in the MS. “fait il.”

qu'ileuc ne faisoit mie bon demorer, e
trova un pel aguisié que cil dedens avoient
jeté por le castel deffendre, si fist pas un
avant l'autre, (tant qu'ele⁷) si monta tant
a grans painnes, qu'ele vint deseure. Or
estoit li forés pres a .ii. arbalestées qui
bien duroit .xxx. liues de lonc et de lé, si
i avoit bestes sauvages et serpentine. Ele
ot paor que, s'ele i entroit, qu'elles ne
l'ocesissent; si se repensa que, s'on le
trovoit ileuc, c'on le remenroit en le vile
por ardoir.

Or se cante.

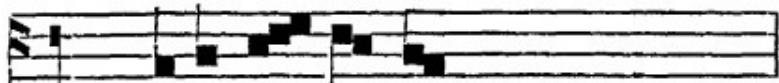
Nicolete o le vis cler

Fu monté-e le fossé,

⁷ "qu'ele" (qle) is crossed out in the MS. according to *Suchier*, who therefore omits it, as well as the "tant" preceding. For the "tant" following, other editors read "tout."—There is evidently some confusion; and *Suchier's* reading seems pretty clearly the right one. The copyist began to write "tant qu'ele vint"—found he was wrong, but forgot to scratch out "tant" as well as "qu'ele."

Si se prent a dementer,
Et Jhesum a reclamer :

— Pères, Rois de Maisté,
Or ne sai quel part aler :
Se je vois u gaut ramé,
Ja me mengeront li lé,
Li lion et li sengler,
Dont il i a [a]⁸ plenté.
Et se j'atent le jor cler,
Que on me puist ci trover,
Li fus sera alumés,
Dont mes cors iert enbrasés.
Mais, par Diu de Maisté !
Encor aim jou mix assés
Que me mengucent li lé,
Li lion et li sengler,
Que je vois en la cité !



Je n'i-rai mi - e.

⁸ A syllable is lacking to the line. *Suchier* supplies "a," which may easily have been left out after the "a" before. *G. Paris* supplies "grant", (in the same place).

Or dient et content et fabloient.

Nicolete se dementa mout, si com vos avés oi. Ele se comanda a Diu, si erra tant qu'ele vint en le forest. Ele n'osa mie parfont entrer por les bestes sauvaces et por le serpentine ; si se quatist en un espés buisson, et soumax li prist, si s'endormi dusqu'au demain a haute prime, que li pastorel iscirent de la vile et jeterent lor bestes entre le bos et la riviere ; si se traien[t] d'une part a une mout bele fontaine qui estoit au cief de la forest, si estendirent une cape, se missent lor pain sus. Entreus que il mengoient, et⁹ Nicolete s'esveille au cri des oisiax et des pastoriax, si s'enbati sor aus.

— Bel en[fant], fait ele, Dame Dix vos i ait !

— Dix vos benie ! fait li uns qui plus fu enparlés des autres.

— Bel enfant, fait [ele], conissiés vos Aucassin le fil le conte Garin de Biaucaire ?

— Oil, bien le counisçons nos.

⁹ "et" marks the *apodosis*.

— Se Dix vos ait, bel enfant, fait ele, dites li qu'il a une beste en ceste forest, et qu'i le viegne. cacier ; et s'il l'i puet prendre, il n'en donroit mie un membre por .c. mars d'or, non por .v^e. ne por nul avoir.

Et cil le regardent, se le virent si bele qu'il en furent tot esmari.

— Je li dirai ? fait cil qui plus fu enparlés des autres. Dehait ait qui ja en parlera, ne qui ja li dira ! C'est fantosmes que vos dites ; qu'il n'a si ciere beste en ceste forest, ne cerf ne lion ne sengler, dont uns des membres vaille plus de dex deniers u de trois au plus ; et vos parlés de si grant avoir ! Ma dehait qui vos en croit, ne qui ja li dira ! Vos estes fée, si n'avons cure de vo compaignie, mais tenés vostre voie !

— Ha ! bel enfant, fait ele, si ferés ! Le beste a tel mecene que Aucassins ert garis de son mehaing. Et j'ai ci .v. sous en me borse ; tenés, se li dites. Et dedens .iii. jors li covient cacier, et se il dens trois jors ne le trove, ja mais n'iert garis de son mehaig.

— Par foi ! fait il, les deniers prenderions
nos, et s'il vient ci, nos li dirons, mais nos
ne l'irons ja querre.

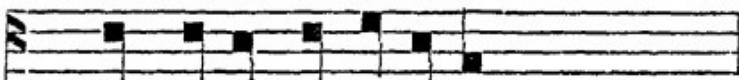
— De par Diu ! fait ele.

Lorpront congé as pastoriaus, si s'en va.

Or se cante.

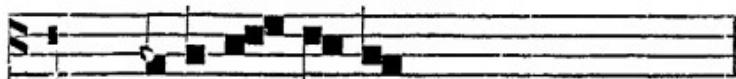


9 Nicolete o le cler vis



Des pastoriaus se parti,
Si accilli son cemin
Tres parmi le gaut foilli,
Tout un viés sentier anti,
Tant qu'a une voie vint,
U aforkent set cemin
Qui s'en vont par le pais.
A porpenser or se prist
Qu'esprovera son ami,
Si l'aime si com il dist.
Ele prist des flors de lis,
Et de l'erbe du garris,
Et de le foille autresi,
Une bele loge en fist ;

Ainques tant gente ne vi.
 Jure Diu qui ne menti,
 Se par la vient Aucasins,
 Et il por l'amor de li
 Ne s'i repose un petit,
 Ja ne sera ses amis,



N'ele s'a - mi-e !

Or dient et content et fabloient.

20 Nicolete eut faite le loge, si con vos avés oi et entendu, mout bele et mout gente ; si l'ot bien forrée dehors et dedens de flors et de foilles ; si se repost¹ delés le loge en un espés buison por savoir que Aucassins feroit. Et li cris et li noise ala par tote le tere et par tot le pais que Nicolete estoit perdue. Li auquant dient qu'ele en estoit fuie, et li autre dient que li quens Garins l'a faite mordrir. Qui

¹ "repost," (*G. Paris* "repust,") from "reponre." *Méon* misread it as "repert," and the passage is therefore quoted in *Roquefort's* "Glossaire" under [•]repailler."

qu'en eust joie, Aucassins n'en fu mie liés.
 Et li quens Garins ses peres le fist metre
 hors de prison ; si manda les cevaliers de
 le tere et les damoiseles, si fist faire une
 mot rice feste, por çou qu'il cuida
 Aucassin son fil conforter. Quoi que li
 feste estoit plus plaine,² et Aucassins fu
 apoiés a une puie tos dolans et tos souples.
 Qui que demenast³ joie, Aucassins n'en ot
 talent, qu'il n'i veoit rien de çou qu'il
 amoit. Uns cevaliers le regarda, si vint
 a lui, si l'apela :

— Aucassins, fait il, d'ausi fait mal con
 vos avés ai je esté malades. Je vos donrai
 bon conseil, se vos me volés croire.

— Sire, fait Aucassins, grans mercis !
 Bon conseil aroie je cier.

² "Quoi que," = "au moment que," (Burguy, II., 391.)—"plus plaine" is the superlative.—"et" marks the *apodosis*.

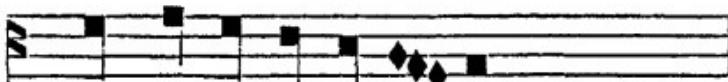
³ "demenast." G. Paris first read this word correctly in the MS. The old reading (*Méon. Nouv. Franç. · Suchier*, 1st ed.) was "Qui que derve, n'ost joie Aucassins." There is, of course, very little difference in MS. between "demenast" and "deruenost," and the copyist's o's and a's are, according to *Suchier*, very much alike.

— Montés sor un ceval, fait il, s'alés
selonc cele forest esbanoiier ; si verrés ces
flors et ces herbes, s'orrés ces oisellons
canter. Par aventure orrés tel parole dont
mix vos iert.

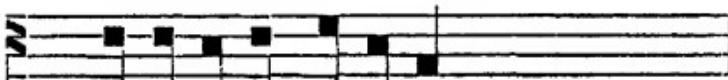
— Sire, fait Aucassins, grans mercis !
Si ferai jou.

Il s'enble de la sale, s'avale les degrés,
si vient en l'estable ou ses cevaus estoit.
Il fait metre le sele et le frain ; il met pié
en estrier si monte, et ist del castel, et
erra tant qu'il vint a le forest, et cevauc
tant qu'il vint a le fontaine, et trove les
pastoriax au point de none ; s'avoient une
cape estendue sor l'erbe, si mangoient lor
pain et faisoient mout tres grant joie.

Or se cante.

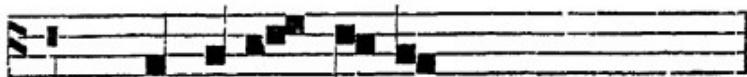


21 Or s'asanlent pastouret,



Esmerés et Martinés,
Fruelins et Johanés,
Robeçons et Aubriés.

Li uns dîst :—Bel compaignet,
 Dix ait Aucasinet,
 Voire, a foi ! le bel vallet ;
 Et le mescine au corset,⁴
 Qui avoit le poil blondet,
 Cler le vis, et l'oeul vairet,
 Ki nos dona denerés,
 Dont acatrons gastelés,
 Gaines et coutelés,
 Flaustelles et cornés,
 Maçueles et pipés.



Dix le ga - ris-se !

Or dient et content et fabloient.

2 Quant Aucassins oi les•pastoriax, si

⁴ The MS. has “ cors corset,”—an evident slip of the copyist. *G. Paris* and *Bartsch* read “ cors net ”; but as every other line of this *tirade* of verse ends in a diminutive in *-et* (singular or plural) it seems better to retain “ corset,” which appears to have been used as the diminutive of “ cors,” and might therefore have much the same sense as “ cors net,” (cf. “ s'amie o le gent cors ”, 23. 2. etc.)—The diminutives here seem to have been intended to give the impression of playfulness, and of the boyish light-heartedness of the herds.

li sovint de Nicolete, se tres douce amie qu'il tant amoit, et si se pensa qu'ele avoit la esté. Et il hurte le ceval des eperons, si vint as pastoriax.

— Bel enfant, Dix vos i ait !

— Dix vos benie ! fait cil qui fu plus enparlés des autres.

— Bel enfant, fait il, redites le cançon que vos disiés ore !

— Nous n'i dirons, fait cil qui plus fu enparlés des autres ; dehait ore qui por vous i cantera, biax sire !

— Bel enfant, fait Aucassins, enne me conissiés vos ?

— Oil, nos savons⁵ bien que vos estes Aucassins nos damoisiax, mais nos ne sommes mie a vos, ains sommes au conte.

— Bel enfant, si ferés, je vos en pri !

— Os por le cuer bé ! fait cil. Por quoi canteroie je por vos, s'il ne me seoit ? Quant il n'a si rice home en cest pais, sans le cors le conte Garin, s'il trovoit me[s] bués ne mes vaces ne mes brebis en

⁵ *Suchier* alone reads "savions," (the imperfect). The present is used in the parallel passage in 24. (p. 53.) "Oje, je sa**is** bien que vos estes."

ses prés n'en sen forment, qu'il fust mie
tant hardis por les ex a crever, qu'il les
en ossast cacier. Et por quoi canteroie
je por vos, s'il ne me seoit ? *

— Se **Dix** vos ait, bel enfant, si ferés !
Et tenés .x. sous que j'ai ci en une borse.

— Sire, les deniers prenderons nos,
mais je ne vos canterai mie, car j'en ai
juré ; mais je le vos conterai se vos volés.

— De par **Diu** ! fait Aucassins ; encor
aim je mix conter que nient.

— Sire, nos estiiens orains ci, entre
prime et tierce, si mangie[n]s no pain a
ceste fontaine, ausi con nos faisons ore ;
et une pucele vint **ci**, li plus bele riens du
monde, si que nos quidames que ce fust
une fée, et que tos cis bos en esclarci.
Si nos dona tant del sien, que nos li eumes
en covent, se vos veniés ci, nos vos
desisiens que vos alissiés cacier en ceste
forest ; qu'il i a une beste que, se vos le
poiés prendre, vos n'en donriés mie un
des membres por .v^e. mars d'argent, ne
por nul avoir ; car li beste a tel mecene
que, se vos le poés prendre, vos serés garis
de vo mehaig ; et dedens .iii. jors le vos

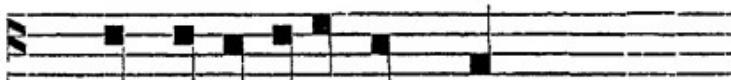
covien[t] avoir prissee, et se vos ne l'avés prissee, ja mais ne le verrés. Or le caciés se vos volés, et se vos volés si le laissié[s], car je m'en sui bien acuités vers li.

— Bel enfant, fait Aucassins, assés en avés dit, et Dix le me laist trover !

Or se cante.

23

Aucassins o-i les mos



De s'amie o le gent cors ;

Mout li entrerent el cors.

Des pastoriax se part tost,

Si entra el parfont bos.

Li destriers li anble tost,

Bien l'en porte les galos.

Or parla, s'a dit trois mos :

— Nicolete o le gent cors,

Por vos sui venus en bos ;

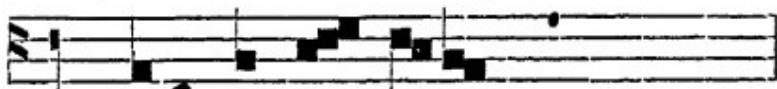
Je ne caç ne cerf ne porc,

Mais por vos siu les esclos.

Vo vair oiel et vos gens cors,

Vos biax ris et vos dox mos

Ont men cuer navré a mort.
Se Dix⁶ plaist le Pere fort,
Je vous reverai encor, .



Suer, douce a - mi-e !

Or dient et content et fabloient.

Aucassins ala par le forest de voie
en voie,⁷ et li destriers l'en porta grant
aleure. Ne quidiés mie que les ronces
et les espines l'esparnaïscent ! Nenil
nient; ains li desronpent ses dras qu'a
painnes peust on nouer⁸ desus el plus

⁶ "Dix" is the reading of the MS., a grammatical error for "Diu" (the oblique case), to which therefore the German editors alter it.

⁷ "de voie en voie." These words are very indistinct in the MS., according to *Suchier*, who alone reads them thus. The reading of all previous editors had been "devers Nicolete."

⁸ This passage, which has beaten all the translators, French or German, can hardly, as it stands, be translated otherwise than as follows *so that one could hardly have tied (them) together over (him) in the most whole (place)*, in which the omission of *them* is awkward, and the sense unsatisfactory. *A Tobler* proposes instead of "nouer" to read "naier" (a rare verb, to which,

entier, et que li sans li isci des bras et des costés et des gan[be]s en .xl lius u en .xxx., qu'aprés le vallet peust on suir le trace du sanc qui caoit sor l'erbe. Mais il pensa tant a Nicolete sa douce amie qu'i ne sentoit ne mal ne dolor; et ala tote jor parmi le forest sifaitement que onques n'oi noveles de li. Et quant il vit que li vespres aproçoit, si comença a plorer por çou qu'il ne le trovoit. Tote une viés voie herbeuse cevaucoit. Il esgarda devant lui enmi le voie, si vit un vallet tel con je vos dirai. Grans estoit et mervellex et lais et hidex; il avoit une grande hure plus noire qu'une carbouclée, et avoit plus de planne paume entre .ii. ex,⁹ et avoit unes¹ grandes joes, et un grandisme nés plat, et unes grans narines lées, et unes grosses levres plus rouges

however, he thinks there is authority for giving the meaning of *to patch*), and to translate, *so that one could hardly have put a patch thereon in the least torn place.*

⁹ "entre deus" is often used almost as a preposition, which accounts for the omission of the article here

¹ In Old French[¶] the indefinite article "un"

d'une carbounée, et uns grans dens gaunes et lais ; et estoit cauciés d'uns housiax et d'uns sollers de buef fretés de tille dusque deseure le genol ; et estoit afulés d'une cape a .ij. envers ; si estoit apoués sor une grande maçue. Aucassins s'enbati sor lui, s'eut grant paor quant il le sorvit.

— Biax frere, Dix t'i ait !
 — Dix vos benie ! fait cil.
 — Se Dix t'ait, que fais tu ilec ?
 — A vos que monte ? fait cil.
 — Nient, fait A[u]cassins ; je nel vos demant se por bien non.

— Mais por quoi plourés vos, fait cil, et faites si fait duel ? Certes, se j'estoie ausi rices hom que vos estes, tos li mons ne me feroit mie plorer.

— Ba ! me conissiés vos ? fait Aucassins.
 — Oje, je sai bien que vos estes Aucassins li fix le conte ; et se vos me dites por quoi vos plorés, je vos dirai que je faç ci.
 — Certes, fait Aucassins, je le vos dirai

(like “unus” in Latin) is found in the plural before words either only used, or used with special meaning, in the plural, such as “chevols,” “genz,” “lettres,” “armes,” etc. (v. Burguy, l. 62.)

mout volentiers. Je vig hui matin cacier en ceste forest, s'avoie un blanc levrer, le plus bel del siecle, si l'ai perdu ; por ce pleur jou.

— Os ! fait cil, por le cuer que cil sires eut en sen ventre ! que vos plorastes por un cien puant ! Mal dehait ait qui ja mais vos prisera, quant il n'a si rice home en ceste terre, se vos peres l'en mandoit .x. u .xv. u .xx. qu'il ne les eust² trop volentiers, et s'en esteroit trop liés. Mais je doi plorer et dol faire.

— Et tu de quoi, frere ?

— Sure, je le vous dirai. J'estoie liués a un rice vilain, si caçoie se carue ; .iiii. bués i avoit. Or a .iii. jors qu'il m'avint une grande malaventure, que je perdi le mellor de mes bués, Roget, le mellor de me carue, si le vois querant. Si ne mengai ne ne buç .ii. jors a passés ; si n'os aler a le vile, c'on me metroit en prison, que je ne l'ai de quoi saure. De tot l'avoir

² Perhaps some past participle such as "donés" has been left out after "eust." *Suchier* reads "envoiaſt," a conjecture of *G. Paris*, instead of "eust."

du monde n'ai je plus vaillant que vos
veés sor le cors de mi. Une tasse mere
avoie, si n'avoit plus vaillant que une
keutisele, si li a on sacié de desou le
dos, si gist a pur l'estrain ;³ si m'en poise
assés plus que de mi. Car avoirs va et
vient ; se j'ai or perdu, je gaaignerai une
autre fois, si sorrai mon buef⁴ quant je
porrai ; ne ja por çou n'en plouerai. Et
vos plorastes por un cien de longaigne !
Mal dehait ait qui ja mais vos prisera !

— Certes tu es de bon confort, biax
frere ; que benois soies tu ! Et que
valoit tes bués ?

— Sire, .xx. sous m'en demande on ;
je n'en puis mie abatre une seule maaille

— Or tien, fait Aucassins, .xx. que j'ai
ci en me borse, si sol ten buef !

— Sire, fait il, grans mercis ! Et Dix
vos laist trover ce que vos querés !

Il se part de lui ; Aucassins si cevaunce.
La nuis fu bele et quoie, et il erra tant

³ "a pur l'estrain", *on the mere straw*. Cf
"en pure le cote", "en pur le cors," etc. (cited
by Suchier)

qu'il vin [t⁴ a la voie u li set cemin afor-kent,] si [esgarda devant lui sī vit le bele loge que] Nicolete [avoit faite, et le loge estoit forrée] defors et dedens et par deseure et devant de flors, et estoit si bele que plus ne pooit estre. Quant Aucassins le perçut, si s'aresta tot a un fais, et li rais de le luf⁵ feroit ens.

— E Dix ! fait Aucassins, ci fu Nicolete me douce amie, et ce fist ele a ses beles

⁴ A bit of the leaf has here been torn off in the MS. The general sense is plain enough, and *Suchier*, calculating approximately the number of letters lost, has restored it conjecturally as follows: “vin[t pres de la u li set cemin afor-kent] si [vit devant soi le loge, que vos savés que] Nicolete [avoit faite, et le loge estoit forrée] defors,” etc. This emendation I have ventured slightly to alter, the phrases “pres de la” and “que vous savés” are not found in this work, and seem rather weak. Also the writer would certainly not have written “devant soi”—“soi” only occurs once, 25. 2, for the sake of the assonance—but “devant lui,” as on p. 52. Apart from the probability, to judge from the author’s habits, that he would here have repeated his own phraseology, there is some satisfaction, in introducing a conjectural emendation, that its words and phrases should all be native to the work,—not imported, but merely transplanted.

mains. Por le douçour de li et por s'amor
me descenderai je ore ci, et m'i reposerai
anuit mais.

Il mist le pié fors de l'estrier por
descendre, et li cevaus fu grans et haus.
Il pensa tant a Nicolete se tres douce
amie, qu'il cai si durement sor une pierre
que l'espaulle li vola hors du lit. Il se
senti mout blecié, mais il s'efforça tant⁵
au mix qu'il peut, et ataca son ceval a
l'autre main a une espine ; si se torna sor
costé, tant qu'il vint tos souvins en le loge.
Et il garda parmi un trau de le loge, si
vit les estoiles el ciel, s'en i vit une plus
clere des autres, si conmença a dire :

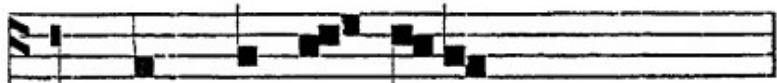
Or se cante.

— Estoile-te, je te voi,
Que la lune trait a soi ;

⁵ Suchier follows G. Paris in altering "tant" to "tout," but "tant," though redundant, may well have slipped in as an anticipation of the construction to follow—"tant qu'il vint." (Cf. Section 10 note 7)

Nicolete est aveuc toi,
 M'amiete o le blont poil.
 Je quid (que) Dix le veut avoir
 Por la lū[mier]e de s[oir]⁶

Què que fust du recaoir,
 Que fuisse lassus o toi !
 Ja te baiseroie estroit.
 Se j'estoie fix a roi,
 S'afferriés vos bien a moi,



Suer, douce a - mi-e !

⁶ The torn leaf has destroyed part of this line, and the whole of the three following. The old reading of this line (followed by *G. Paris*) is
 "Por la biauté"

I have given *Suchier's* reconstruction of the line, though he does not explain how his reading of what is left of it comes to differ so much from others'. He also prints the following restoration of the three lost lines, (the latter two from the conjecture of *G. Paris*,) but it has little to recommend it.

" Que par li plus clere soit.
 Nicolete, or ne te voi.
 Pleustor au sovrain roi,"

Or dient et content et fabloient.

26 Quant Nicolete oī Aucassīn, ele vint
a lui, car ele n'estoit mie lonc. Ele entra
en la loge, sī lī jeta ses bras au col, sī le
baisa et acola.

— Biax doux amis, bien soués vos
trovés !

— Et vos, bele douce amie, soiès lī bien
trovée !

Il s'entrebaissent et acolent, si fu la
joie bele.

— Ha ! douce amie, fait Aucassīns,
j'estoie ore mout bleciés en m'espaulle, et
or ne senç ne mal ne dolor pui que je vos ai !

Ele le portasta et trova qu'il avoit
l'espaulle hors du liu. Ele le mania tant
a ses blances mains et porsaca,⁷ si con

⁷ “Porsacier” being a compound of “sacier” not elsewhere found, *Suchier* alters the word here to “poïçaça,” *procured, contrived*. This, however, besides making the preceding “tant” redundant and out of place, is less simple and graphic than “porsaca.” “Sacier” meaning to *draw—draw sword, draw rein, etc.*—would, when compounded with “por-,” have a somewhat intensified or specialised meaning, (as “portaster,” “poi-cudier,” etc.) *She handled it so . . . and pulled it, . . . that it came again into place.*

Dix le vaut, qui les amans ainme, qu'ele revint a lu. Et puis si prist des flors et de l'erbe fresce et des fuelles verdes, si le loia sus au^u pan de sa cemisse, et il fu tox garis.

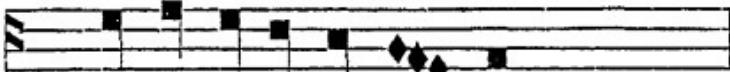
— Aucassins, fait ele, biaux dox amis, prendés conseil que vous ferés ! Se vos peres fait demain cerquier ceste forest, et on me trouve, que que de vous aviegné, on m'ocira.

— Certes, bele douce amie, j'en esteroie mout dolans ! Mais se je puis, il ne vos tenront ja.

Il monta sor son ceval, et prent s'amie devant lui, baisant et accolant ; si se mettent as plains cans.

Or se cante.

27



Aucassins li biax, li blons,



Li gentix, li a-mor-ous,
Est issus del gaut parfont,
Entre ses bras ses amors
Devant lui sor son arçon.

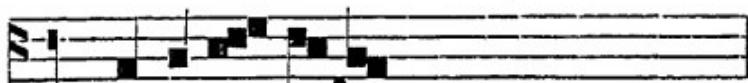
Les ex li baise et le front,
Et le bouce et le menton.

Ele l'a mis a raison :

— Aucassins, biax amis dox,
En quel tere en irons nous ?

— Douce amie, que sai jou ?
Moi ne caut u nous aillons,
En forest u en destor,
Mais que je soie aveuc vous !

Passent les vaus et les mons,
Et les viles et les bors ;
A la mer vinrent au jor,
Si descendent u sablon,



Lés le ri - va - ge.

Or dient et content et fabloient.

8 Aucassins fu descendus entre lui et s'amie, si con vous avés oï et entendu. Il tint son ceval par le resne et s'amie par le main, si comencent aler selonc le rive.⁸

⁸ There is evidently something left out in the MS. here. There is great probability in *Suchzer's* suggestion that the sentence omitted also ended in "le rive," which caught the copyist's eye, and

. Il les acena, et il vinrent a lui ; si fist tant vers aus qu'i le missen[t] en lor nef. Et quant il furent en haute mer, une tormente leva grande et merveilleuse qui les mena de tere en tere, tant qu'il ariverent en une tere estragne, et entreerent el port du castel de Torelore. Puis demanderent ques terre c'estoit ; et on lor dist que c'estoit le tere le roi de Torelore. Puis demanda quex hon c'estoit, ne s'il avoit guerre ; et on li dist :

— Oil, grande.

Il prent congic as marceans, et cil le commanderent a Diu. Il monte sor son ceval, s'espée çainte, s'amie devant lui, et erra tant qu'il vint el castel. Il demande

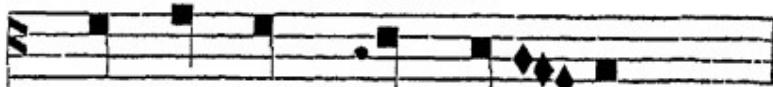
made him pass on to the next sentence (This very frequent source of mistake is, curiously enough, exemplified by the editors of the "Nouvelles Françoises" in this very work, by the omission of ten words in Section 36—p. 299 of their edition—through a jump from one "esté" to another) *Suchier* restores the lost passage as follows. ["Et Aucassins vit passer une nef s'i aperçut les marceans qui sigloient tot pres de le rive."] which gives very well and simply the sense required by the context.

u li rois estoit, et on li dist qu'il gissoit d'enfent.

— Et u est dont se fenme ?

Et on li dist qu'ele est en l'ost, et si i avoit mené tox ciax du pais. Et Aucassins l'oi, si li vint a grant mervelle ; et vint au palais et descendî entre lui et s'amie ; et ele tint son ceval, et il monta u palais, l'espée çainte, et erra tant qu'il vint e[n] le canbre u li rois gissoit.

Or se cante.



En le canbre entre Aucassins,



Li cortois et li gentis ;

Il est venus dusque au lit,

Alec u li rois se gist ;

Par devant lui s'arestit,

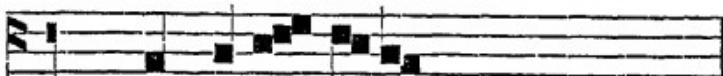
Si parla, oés que dist .

— Diva ! fau, que fais tu ci ?

Dist li rois :—Je gis d'un fil.

Quant mes mois sera complis,

Et je sarai⁹ bien garis,
 Dont irai le messe oir,
 Si com mes ancestre fist,¹
 Et me grant guerre esbaudir
 Encontre mes anemis ;



Nel lai-rai mi-e.

Or drent et conten[t] et fab[l]oient.

30 Quant Aucassins oi ensi le roi parler, il prist tox les dras qui sor lui estoient, si les houla aval le canbre. Il vit deriere lui un baston ; il le prist, si torne, si fier, si le bati tant que mort le dut avoir.

⁹ "sarai" So in the MS. *Suchier*, after *Méon*, corrects to "serai"

¹ The last letters of this line appear to be hardly decipherable in the MS. *Suchier* thinks he can make out after "ancestre" the fragments of the words "ains tint;" but the sense of this is not very intelligible, and *A. Tobler* suggests instead, "us tint," comparing "usage tenir" I have given *G. Paris'* reading, which is, at all events, the simplest, and gives all the sense wanted. *Méon* and the *Edd. Nouv. Franç* read "ancissor fist," but "ancissor" can only be either the objective case singular, or the subjective plural

— Ha ! biax sire, fait li rois, que me demandés vos ? Avés vos le sens dervé, qui en me maison me batés ?

— Par le cuer Diu ! fait Aucassins, malvais fix a putain, je vos ocirai se vos ne m'afiez que ja mais hom en vo teie d'enfant ne gerra !

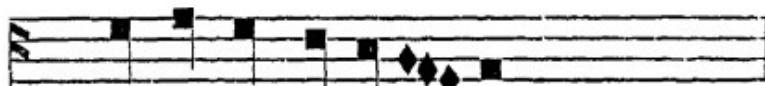
Il li afie ; et quant il li ot afié ,

— Sire, fait Aucassins, or me menés la u vostre fenme est en l'ost !

— Sire, volentiers, fait li rois.

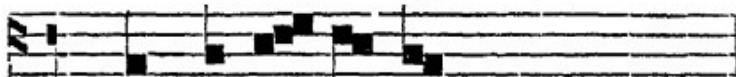
Il monte sor un ceval, et Aucassins monte sor le sien, et Nicolete remest es canbres la roine. Et li rois et Aucassins cevaucierent tant qu'il vinrent la u la roine estoit, et troverent la bataille de pomes de bos waumonnés et d'ueus, et de fres fromages. Et Aucassins les comença a regarder, se s'en esme[r]vella mout durement.

Or se cante.



Aucassins est a-rest-és

Sor son arçon acoutés,²
 Si coumence a regarder
 Ce plenier estor canpel.
 Il avoient aportés
 Des fromage[s] fres assés,
 Et puns de bos waumonés,
 Et grans canpegneus campés.³
 Cil qui mix torble les gués
 Est li plus sire clamés.
 Aucassins, li prex, li ber,
 Les coumence a regarder,



S'en prist a ri - re.

Or dient et content et fabloient.

32 Quant Aucassins vit cele merveille, si
 vint au roi si l'apele .

— Sire, fait Aucassins, sont ce ci vostre
 anemi ?

² Suchier is the only editor who has succeeded in making anything out of this line, which is, he says, reduced to the merest traces. The musical notation appears also to be wanting.

³ Other editors, including G. Paris, have read this "caupés" (=coupés)

— Oil, sire, fait li rois.

— Et vourriés vos que je vos en venjassee ?

— Oje, fait il, volentiers.

Et Aucassins met le main a l'espée, si se lance enmi ax, si comence a ferir a destre et a senestre, s'en ocit mout. Et quant li rois vit qu'i les ocioit, il le prent par le frain et dist :

— Ha ! biax sire, ne les ociés mi si faitement !

— Coment ? fait Aucassins ; en[ne] volés vos que je vos venge ?

— Sire, dist li rois, trop en avés vos fait. Il n'est mie costume que nos entrocions li uns l'autre.

Cil tornent en fuiés ; et li rois et Aucassins s'en repairent au castel de Torelore. Et les gens del pais dient au roi qu'il cast Aucassin(s) fors de sa tere, et si detiegne Nicolete aveuc⁴ son fil, qu'ele sanbloit bien femme de haut lignage. Et Nicolete l'oi, si n'en fu mie lie, si comença a dire .

⁴ G Paris reads this, "a ues son fil," for the use of his son

Or se cante.

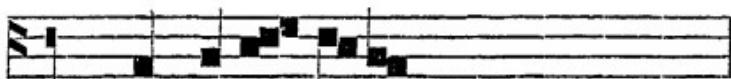
33

— Sire rois de To-re-lo-re,⁵
 Ce dist la bele Nichole,
 Vostre gens me tient por fole.
 Quant mes dox amis m'acole,
 Et il me sent grasse et mole,
 Dont sui jou a tele escole,⁶
 Baus, ne tresce, ne carole,
 Harpe, gigle, ne viole,
 Ne deduis de la nimpole

Probably the three descending notes, unaligned, all go to the middle syllable, “-re-,” and “-lo-re” is sung to the last note repeated, as “-chole” in the next line, and as the feminine rhymes in Section 3 (In the other sections with feminine endings, 5, and 37, the additional note is not merely the last note repeated; but very likely this, too, is the copyist's mistake.) In line 2, the absence of tails to the third and fourth notes is apparently only a mistake.

⁶ Cf “Roman de la Rose,” vv. 2691, 2

“Moult sui, fet-ele, a bonne escole,
 Quant de mon ami oï parole ”



N'i vauroit mi-e.

Or dient et content et flaboiient.

34 Aucassins fu el castel de Torelore,
et Nicolete s'amie,⁷ a grant aise⁸ [et] a
grant deduit, car il avoit aveuc lui
Nicolete sa douce amie que tant amoit.
En ço qu'il estoit en tel aisne et en tel
deduit, et uns⁹ estores de Sarrasins vin-
rent par mer, s'asalirent au castel, si le
prissent par force. Il prissent l'avoir,
s'en menerent caitis et kaitives. Il
prissent Nicolete⁹ et Aucassin, et si
loierent Aucassin les mains et les piés, et
si le jeterent en une nef et Nicolete⁹ en
une autre. Si leva une tormente par mer

⁷ *Suchier* omits the words, "et Nicolete s'amie," as going awkwardly with what follows; but their redundancy is not out of keeping with the author's style.

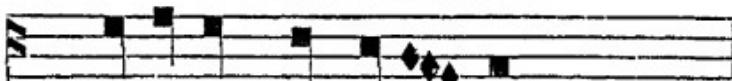
⁸ *G. Paris* writes "unes estores," but the word is used of both genders, according to *Suchier* — "et" marks the *apodosis* to "en ço que."

⁹ For "Nicolete" the MS. has, by mistake, "Auc"

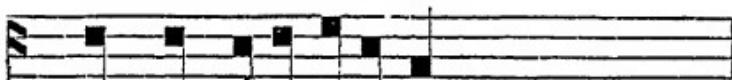
qui¹ les espartist. Li nés u Aucassins estoit ala tant par mer waucrant qu'ele ariva au castel de Biaucaire ; et les gens du pais cururent au lagan, si troverent Aucassin, si le reconurent. Quant cil de Biaucaire virent lor damoisel, s'en fisent grant joie ; car Aucassins avoit bien més u castel de Torelore trois ans, et ses peres et se mere estoient mort. Il le menerent u castel de Biaucaire, si devinrent tot si home ; si tint se tere en pais.

Or se cante.

35



Aucassins s'en est a - lés



A Biaucaire sa ci-té ;

Le pais et le regné

Tint trestout en quiteé.

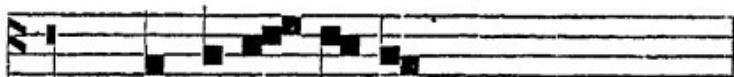
Jure Diu de Maisté,

Qu'il li poise plus assés

¹ " qui "—So all editors but *Suchier*, who reads " que ", but as he makes no allusion to the common reading, nor any mention, in his " Paragisms " at the end, of this old form of the feminine nom sing (*v. Burguy*, I., 159), it is possibly only a misprint.

De Nicholete au vis cler,
 Que de tot sen parenté,
 S'il estoit a fin alés. .

— Douce amie o le vis cler,
 Or ne vou[s] sai u quester.
 Ainc Diu[s] ne fist ce regné,
 Ne par terre ne par mer, .
 Se t'i quidoie trover,



Ne t'i que-sis-ce !

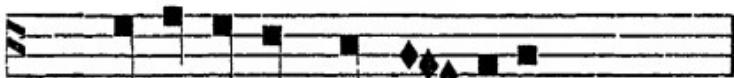
Or dient et content et fabloien[t.]

36 Or lairons d'Aucassin, si dirons de Nicolete. La nés u Nicolete estoit [estoit] le roi de Cartage, et cil estoit ses peres, et si avoit .xii. frere[s] tox princes u rois. Quant il virent Nicolete si bele, se li porterent mout grant honor, et fisent feste de li ; et mout li demanderent qui ele estoit, car mout sanbloit bien gentix fenme et de haut [lignage.²] Mais ele ne lor sot a dire,

² Either "parage" or "lignage" appears certainly to be left out here. *Suchier* follows *Orelli* in supplying the former, but the parallel passage in Sect. 32. gives "lignage" a slight preference

qui ele estoit ; car ele fu preé[e]³ petis enfes. Il nagierent tant qu'il ariverent desox le cité de Cartage ; et quant Nicolete vit les murs del castel et le pais, ele se reconut qu'ele i avoit esté fiorie, et preé[e] petis enfes ; mais ele ne fu mie si petis enfes que ne seust bien qu'ele avoit esté⁴ fille au roi de Cartage, et qu'ele avoi[t] esté norie en le cité.

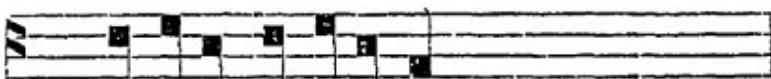
Or se cante.



37 Nichole, li preus, li sage,

³ Méon and the *Edd.* *Nouv. Franc* write "priée;" but the verb is "preer" or "praer," and the feminine past participle therefore "preée," as in Sect 38, line 7, though before the use of accents it is easy to understand a copyist recoiling from three *e*'s in succession. *Suchier* leaves "preé"

⁴ Here the *Edd* *Nouv. Franc* (followed by *G. Paris*, who appears to have taken their text as his foundation, and to have passed by one or two mistakes,) leave out the ten words from "fille" to the second "esté," evidently from such a mistake as that made in the MS in Section 28. (*v. note.*)

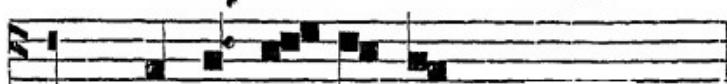


Est a-ri-vée a ri-va-ge ;⁵
 Voit les murs et les astages,
 Et les palais et les sales ;
 Dont si s'est clamée lasse :
 — Tant mar fui de haut parage,
 Ne fille au roi de Cartage,
 Ne cousine l'amuaffle!
 Ci me mainnent gent sauvage(s).⁶
 Aucassin, gentix et sages,
 Frans damoisiax honorables,
 Vos douces amors me hastent,
 Et semonent et travaillent.
 Ce doinst Dix l'esperitables

⁵ The musical notation to these two lines appears certainly faulty. In the first line, the last note should be the same as the last but one; (*v.* Section 33, note 5). In the second line, the second note should be the same as the first, and the last note should be repeated for the feminine rhyme

⁶ "gent sauvages" is the MS. reading. *Suchier* corrects to "gens sauvages," *G. Paris* to "gent sauvage." Perhaps the latter is the more probable, the copyist's eye having been caught by the same syllable "—ages" at the end of the next line.

C'oncor vous tiengne en me brace,
 Et que vos baissiés me face,
 Et me bouce et mon visage,



Damoi-siax si - re !

Or dient et content et fabloient.

38 Quant li rois de Cartage oi Nicolete
 ensi parler, il li geta ses bras au col.

— Bele douce amie, fait il, dites moi
 qui vos estes; ne vos esmaiés mie
 de mi !

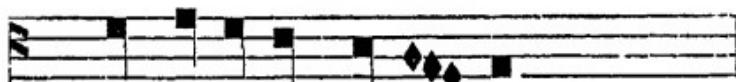
— Sire, fait ele, je *sui fille*⁷ au roi de
 Cartage, et fui preée petis enfes, bien a
 .xv. ans.

Quant il l'oirent ensi parler, si seurent
 bien qu'ele disoit voir; si fissen[t] de li
 mout grant feste, si le menerent u palais
 a grant honeur si come fille de roi. Baron
 li vourent doner .i. roi de païens, mais ele
 n'avoit cure de marier. La fu bien trois
 jors u .iiii. Ele se porpensa par quel
 engien ele porroit Aucassin querre. Ele

⁷ The MS. has "filla."

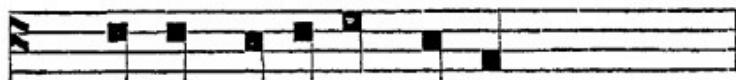
quist une viele, s'aprist a vieler ; tant c'on le vaut marier un jor a un roi rice paie[n] ; et ele s'enbla la nuit, si vint au port de mer, si se herbega ciés une povre fenme sor le rivage. Si prist une herbe, si en oinst son cief et son visage, si qu'ele fu tote noire et tainte. Et ele fist faire cote et mantel et cemisse et braies, si s'atorna a guise de jogleor. Si prist se viele, si vint a un marounier, se fist tant vers lui qu'il le mist en se nef. Il drecierent lor voile, si nagierent tant par haute mer qu'il ariverent en le terre de Provence. Et Nicolete issi fors, si prist se viele, si ala vielant par le pais tant qu'ele vint au castel de Biaucaire, la u Aucassins estoit.

Or se cante.



39

A Biaucaire sous la tor



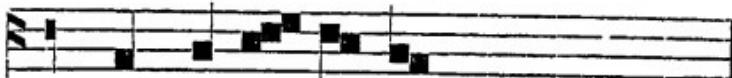
Estoit Aucassins un jor ;
La se sist sor un perron,
Entor lui si franc baron.

Voit les herbes et les flors,
 S'oit canter les oisellons ;
 Menbre li de ses amors,
 De Nicholete le prox,
 Qu'il ot amée tans jors ;
 Dont jete souspirs et plors.
 Es^rvous Nichole au peron,
 Trait viele, trait arçon,
 Or parla, dist sa raison :

— Escoutés moi, franc baron,
 Cil d'aval et cil d'amont !⁸
 Plairoit vos oir un son
 D'Aucassin un franc baron,
 De Nicholete la prous ?
 Tant durerent lor amors,
 Qu'il le quist u gaut parfont.
 A Torelore u dongon
 Les prissent païien un jor.
 D'Aucassin rien ne savons ;

⁸ *Those allow and those aloft*, as they sat on the upper or lower steps of the “perron” about Aucassin. This explanation is the simplest, and is most in accordance with the writer's vivid realization of his own scenes. *Bida*, however, translates “Ceux de la plaine, et ceux des monts,” and *Wolff*, the German translator, had taken it in the same way.

Mais Nicolete la prous
 Est a Cartage el donjon ;
 Car ses pere l'ainme mout,
 Qui sire est de cel roion :
 Doner li volent baron
 Un roi de païens felon.
 Nicolete n'en a soing,
 Car ele aime un dansellon,
 Qui Aucassins avoit non.
 Bien jure Diu et son [non],
 Ja ne prendera baron,
 S'ele n'a son ameor,



Que tant de - si - re.

•

Or dient et content et flablen.

40 Quant Aucassins oi ensi parler Nicolete,
 il fu mout liés ; si le traist d'une part, se
 li demanda :

— Biax dous amis, fait Aucassins, savés
 vos nient de cele Nicolete dont vos avés
 ci canté ?

— Sire, oje ; j'en sai con de le plus
 france creature et de le plus gentil et de
 le plus sage qui onques fust née. Si est

fille au roi de Cartage, qui le prist la u⁹
 Aucassins fu pris, si le mena en le cité de
 Cartage, tant qu'il seut bien que c'estoit
 se fille ; si en fist mout grant feste. Si li
 veut on doner cascun jor baron un des
 plus haus rois de tote Espaigne ; mais ele
 se lairoit ançois pendre u ardoir qu'ele en
 presist nul, tant fust rices.

— Ha ! biax dox amis, fait li quens
 Aucassins, se vous voliez raler en cele
 terre, se li dississciés qu'ele venist a mi
 parler, je vos donroie de mon avoir tant
 con vos en oseries demander ne prendre.
 Et sacies que por l'amor de li ne voul je
 prendre femme, tant soit de haut parage,
 ains l'atenç, ne ja n'arai femme se li non.
 Et se je le seusce u trover, je ne l'eusce
 ore mie a querre.

— Sire, fait ele, se vos çou faissies, je
 l'iroie querre, por vos et por li que je
 mout aim.

Il li afie, et puis se li fait doner .xx.
 livres. Ele se part de lui, et il pleure por

⁹ “la u,” perhaps temporal, *then, when*, as above, Sect. 14. (note 2.)

le douçor de Nicolete. Et quant ele le voit plorer :

— Sire, fait ele, ne vos esmaiés pas ; que dusqu'a pou le vos arai en ceste vile amenée, se que vos le verrés.'

Et quant Aucassins l'oi, si en fu mout liés. Et ele se part de lui, si traist en le vile a le maison le viscontesse, car li visquens ses parrins estoit mors. Ele se her[be]ga la, si parla a li tant qu'ele li gehi son afaire, et que le viscontesse le recounut, et seit bien que c'estoit Nicolete, et qu'ele l'avoit norrie. Si le fist laver et baignier et sejorner .viii. jors tous plains. Si prist une herbe qui avoit non Esclaire, si s'en oinst, si fu ausi bele qu'ele avoit onques esté a nul jor. Se se yesti de rices dras de soie, dont la dame avoit assés, si s'assist en le canbre sor une cueute pointe de drap de soie ; si apela la dame et li dist qu'ele alast por Aucassin son ami. Et ele si fist. Et quant ele vint u palais, si trova Aucassin qui ploroit et regretoit Nicolete s'amie, por çou qu'ele demouroit tant. Et la dame l'apela, si li dist :

— Aucassins, or ne vos dementés plus,

mais venés ent aveuques mi, et je vos
mosterai la riens el mont que vos amés
plus ; car c'est Nicolete vo duce amie qui
de longes terres vos est venue querre.

Et Aucassins fu liés.

Or se cante.

41 Quant or entent Aucassins

De s'amie o le cler vis,

Qu'ele est venue el pa - is,

Or fu liés, ainc ne fu si.

Aveuc la dame s'est mis,

Dusqu'a l'ostel ne prist fin.

En le cambre se sont mis,

La u Nicholete sist.

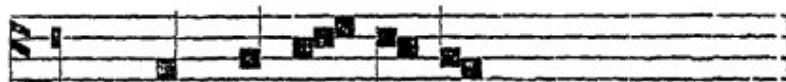
Quant ele voit son ami,

Or fu lie, ainc ne fu si.

Contre lui en piés sali.

Quant or le voit Aucasins,

Andex ses bras li tendi,
 Doucement le recoulli,
 Les eus li baisse et le vis.
 La nuit le laissent ensi.
 Tresqu'au demain par matin
 Que l'espousa Aucassins ;
 Dame de Biaucaire en fist.
 Puis vesquirent il mains dis,
 Et menerent lor delis.
 Or a sa joie Aucasins,
 Et Nicholete autresi.
 No cantefable prent fin ;



N'en sai plus di-re.

The following are the most important variant readings, besides those noticed in the text.

M = Méon *N. F* = Nouvelles Fr^{anç}oises

P = G. Paris *S.* = Suchier.

p 9, l. 3 nus *S* nus *MS*

p 11, l. 1 before avoir in the *MS* stands the monogram representing et

p 16, l. 7 boin *S.* bien *MS*

p 21, l. 2 from foot en *S* ent *N.F* enl *MS*

p 23, l. 2 from foot · 1 *S* un *N.F* i *MS*. (cf
 p 74, l. 4 from foot. where the *MS*. also
 reads 1, not .i.)

p. 25, last line · j'aroie *S* l'aroij je *N.F.* laroue
MS (see *p* 20, lines 5 and 4 from foot.)

p 30, l. 12 del *S.* def *MS*.

p 31, l. 5 from foot (before ganbes) ses *S.* sans
MS

p. 34, l. 6 · m'ariés *S* manus *MS*.

p 36, l. 5 from foot Si *P.* li *MS*.

p 38, l. 4. del *S.* def *MS*.

p 49, l. 9 from foot del *S.* def *MS*.

p 54, l. 6 from foot le *S.* li *MS*

p 61, l. 8. destor *S* destors *N.F* destoni *MS*.
 “The last letter appears unfinished.” *S.*

p 67, l. 2 from foot: mie *M.* me *MS*.

'TIS
OF AUCASSIN
AND
OF NICOLETTE.

'TIS OF AUCASSIN AND OF
NICOLETTE.

I WHO were fain good verse to hear,
 Of the aged captive's cheer,¹
Of two children fair andfeat,
Aucassin and Nicolette,—
What great sorrows suffered he,
And what deeds did valiantly
For his love, so bright of blee?
Sweet the song, and fair the say,

¹ This is the literal translation of this line. Its meaning is not quite evident, but it has been taken to refer to the author of the work, and his delight in writing it.

feat—elegant, neat

bright of blee—bright of colour or complexion the equivalent in old English poetry of *o le cler vis* in French.

“and there he hath wth him Queene Genevⁱ
yt bride so bright of blee.”

(Marriage of Sir Gawaine Percy Reliques).

Dainty and of deft array.
 So astonished wight is none,
 Nor so doleful nor undone,
 None that doth so sorely ail,
 If he hear, shall not be hale,
 And made glad again for bliss,
 So sweet it is !

Now they speak and they relate and they tell,

2 how the Count Bougart of Valence made war on the Count Garin of Beaucaire,² so great and so wonderful and so deadly, that there was not a single day dawned, but he was at the gates and the walls and the barriers of the town, with a hundred knights, and with ten thousand soldiers on foot and on horseback; and he burned his land, and harried his country, and killed his men.

The Count Garin of Beaucaire was old and feeble, and had out-lived his time. He had no heir, neither son nor daughter, save one only boy. The latter was such as I will tell you. Aucassin was the young lord's name. He was fair and slim and

² As to Beaucaire, see Note f, p 174

tall, and well fashioned in legs and feet and body and arms. His hair was golden and in little curls ; and his eyes were blue-grey and laughing ; and his face was bright and oval ; and his nose high and well-set ; and so compact was he of good qualities, that there was none bad in him, but good only. But he was so overcome by Love, who conquers all, that he would not be a knight, nor take arms, nor go to the tourney, nor do anything of all that he ought to have done. His father and his mother said to him :

“ Son, now take thine arms, and mount horse, and fight for thy land, and help thy men ! If they see thee among them, they will fight better for their lives and their goods, and for thy land and mine !”

“ Father,” said Aucassin, “ what do you speak of now ? Never God give me ought that I ask of Him, if I will be a knight, or mount horse, or go to onset or to battle, wherein I may strike knight, or other strike me, except you give me Nicolette, my sweet friend, whom I love so much !”

“ Son,” said the father, “ that could not

be ! Let Nicolette alone ! For she is a captive maid, who was brought from a foreign land ; and the Viscount of this town bought her of the Saracens, and brought her to this town, and has reared her and baptized her, and made her his god-daughter ; and one of these days he will give her for husband a young bachelor, who will earn bread for her honourably. With this hast thou nothing to do ; and if thou wilt have a wife, I will give thee the daughter of a King or of a Count. There is not so rich a man in France, but if thou wilt, thou mayest have his daughter."

"Alack, father !" said Aucassin, "where is there on earth so high honour, but if Nicolette, my most sweet friend, had it, she would well become it ? Were she Empress of Constantinople, or of Alemaigne, or Queen of France or of Eng-

bachelor—a young man not of noble rank. See note c, p. 169.

Alemaigne—Germany. I have retained the old French spelling as being the same as the old English, *e.g.* in the well-known ballad, "Richard of Alemaigne."

land, 'twould be little enough for her,—so noble is she and gracious and debonair and compact of all good qualities."

Now it is sung.

- 3 Aucassin was of Beaucaire,
And abode in castle fair.
None can move him to forget
Dainty-fashioned Nicolette,
Whom his sire to him denies ;
And his mother sternly cries :
 “Out on thee ! what wilt thou, loon ?
Nicolette is blithe and boon ?
Castaway from Carthage she !
Bought of Paynim companye !
If with woman thou wilt mate,
Take thee wife of high estate !”
 “Mother, I can else do ne'er !
Nicolette is debonair ;
Her lithe form, her face, her bloom,
Do the heart of me illume.
Fairly mine her love may be
 So sweet is she !”

debonair—of courteous or gentle mien it seems especially to express the gentle manners of high birth and breeding.

boon—good, bonny.

*Now they speak and they relate and
they tell.*

4 When the Count Garin of Beaucaire saw that he should not be able to turn Aucassin his son from his love of Nicolette, he went his way to the Viscount of the town, who was his man,³ and addressed him .

“Sir Viscount! Now get rid of Nicolette your god-daughter! Accursed be the land from which she was brought to this country ! For through her do I lose Aucassin ; since he will not be a knight, nor do anything of all that he ought to do And know well that if I can get hold of her I will burn her in a fire ,⁴ and you too may have the utmost fear for yourself !”

“Sir,” said the Viscount, “It grieves me that he goes to her, or that he comes to her, or that he speaks to her. I had bought her with my pence, and had

³ i.e. his vassal.

⁴ Cf “for an ever I may that fowle theefe get
in a fyre I will her burne.”

(The marriage of Sir Gawaine Percy Reliques).

reared her, and baptized her, and made her my god-daughter, and I would have given her a young bachelor, who would have earned bread for her honourably. With this would Aucassin your son have had nothing to do. But since it is your will and your good pleasure, I will send her to such a land and to such a country that he shall nevermore see her with his eyes."

"Now have a care to yourself!" said the Count Garin; "great trouble might come of it to you."

They parted. And the Viscount was a very rich man, and had a rich palace overlooking a garden. In a chamber of this he had Nicolette put, on an upper storey, and an old woman with her to keep her company and society, and he had bread put there, and flesh, and wine, and whatever they had need of. Then he had the door sealed up, so that there was no way to go in there, nor to go out, except that there was a window overlooking the garden, small enow, through which there came to them a little fresh air.

Now it is sung.

- 5 Prisoner now is Nicolette,
 In a vaulted chamber set,
 That was wrought by cunning rare,
 Painted marvellously fair.
 At the marble window-bay,
 There she leaned, that luckless may.
 Of pale gold she had her hair,
 Exquisite her eyebrows were,
 Bright her face, curved daintily ;
 Lovelier did you never see.
 O'er the woodland gazed she out,
 Saw the rose bloom all about,
 Heard the bird call to his mate ;
 Then she wept her orphan fate :
 “ Woe is me ! poor captive maid !
 Why am I in prison laid ?
 Aucassin, liege lording dear,
 Now am I thy loving fere,

may—maiden, (frequent in O. E. poetry).

lording—a young lord. In O. E. poetry usually in the plural, e.g. “ Lystenyth, lordyngs ”

fere—friend, companion, lover. used also for either husband or wife. Familiar still from the song of “ Auld lang syne ”—

“ And here's a hand, my trusty fere ”

Nor of thee am I abhorred :
 For thy sake I am in ward,
 In this vaulted chamber penned,
 Where full evil days I spend.
 But,—O Son of Mary may !—
 Long herein I will not stay,
 An so I may !”

•
•

*Now they speak and they relate and
 they tell.*

6 Nicolette was in prison, as you have listened and heard, in the chamber. The cry and the noise went through all the land and through all the country, that Nicolette was lost.. Some say that she is fled out of the land ; and some say that the Count Garin of Beaucaire has had her slain. Whoever may have rejoiced at it, Aucassin was not glad ; but he went his way to the Viscount of the town, and addressed him :

“ Sir Viscount, what have you done with Nicolette, my most sweet friend, the thing that I loved best in all the world ? Have you carried her off, or stolen her away from me ? Know well that if I die of this,

vengeance will be demanded of you for it, and very right will it be. Since you will have slain me with your two hands ; for you have taken from me the thing that I loved best in this world."

" Fair sir," said the Viscount, " now let it be ! Nicolette is a captive maid, whom I brought from a foreign land, and I bought her with my money of Saracens ; and I have reared her, and baptized her, and made her my god-daughter, and have cherished her ; and one of these days I should have given her a young bachelor, who would have earned bread for her honourably. With this have you nothing to do ; but take you the daughter of a king, or of a count. Moreover, what think you that you would have gained, if you had made her your paramour, or taken her to your bed ? Very little would you have won by that, for all the days of Eternity would your soul be in Hell for it ; since into Paradise you would never enter !"

" What have I to do in Paradise ?⁵ I

⁵ Those of my readers to whom this passage comes with pain,—as it must with surprise to all,

seek not to enter there, so that I have Nicolette my most sweet friend, whom I love so much. For none go to Paradise, but such folk as I will tell you. Those old priests go there, and those old cripples, and those maimed wretches, who grovel all day and all night before those altars and in those old crypts ; and those folk clad in those old threadbare cloaks, and in those old rags and tatters, who are naked and barefoot and full of sores, who die of hunger and thirst and cold and miseries. These go to Paradise ; with them have I nothing to do, but to Hell will I go. For to Hell go the fine clerks

—will, I hope, simply pass it over Sainte-Palaye, the earliest editor, omits it, and I have only not followed his example for two reasons First, from a very great desire to translate the little work in its completeness , secondly, because—though the words here used are still the words of our own faith,—yet the ideas they represent in an age of superstition, and in an age of enlightenment, respectively, have little more in common than if the speaker had been a Greek or a Roman, making light of the mythical torments of Sisyphus or Ixion As to the relation of the writer to the sentiments of his hero, see note *d* p. 171

and the fine knights, who have died in tourneys and in grand wars, and the brave soldiers and the noble men. With those will I go. And there too go the fair and gracious ladies who have friends two or three beside their lords ; and there go the gold and the silver, and the vair and the grey ;⁶ and there too go harpers and minstrels and the kings of the world. With those will I go, so that I have Nicolette, my most sweet friend, with me."

"Certès," said the Viscount, "to no purpose will you speak of it, since you

6 the vair and the grey These were two species of fur, much valued in the middle ages, but of what animal is not known. The words are sometimes used as if synonymous, at other times with a distinction, and are very often joined as here. Cf.

"With ryche robys of grete prys,
Furryd wele wyth verre and grys."

Cit by Halliwell, s. v. gris.

(See also Way's note in *Prompt. Parvulorum*. s. v. "gryce . precyowse furrure.") *Vair* survives in English as a term of Heraldry ; and in the word Minever, (i.e. Menu-vair) Cotgrave describes the fur *vair* as "a rich fur of ermine powdered thick with blue hairs."

"*Certès*"—certainly, assuredly.

will never see her again. And if you should speak to her, and your father knew it, he would burn both me and her in a fire, and you yourself might have the utmost fear."

"This troubles me!" said Aucassin.

He departs from the Viscount, sad at heart.

Now it is sung.

7 Aucassin has turned and passed,
Sorrowful and sore down-cast,
All for his bright-favoured fere;
None can counsel him nor cheer.
To the palace he went home;
There the outer steps he clomb,
To a chamber entered in,
And began to weep therein,
And ado most doleful make,
And lament for his love's sake.

"Nicolette! thy pretty bearing!
Pretty coming, pretty faring!
Thy sweet speech and pretty joying,
Pretty jesting, pretty toying,
Pretty kissing, pretty coying!"—

coying—The French word is *acoler*, literally "caressing" I fear there is no example of "to

For thee am I in such tene,
 And so ill bested,—I ween
 Never hence alive to wend,
 Sweet sister friend!"

Now they speak and they relate and they tell.

- 8 Whilst Aucassin was in the chamber, and was bewailing Nicolette his friend, the Count Bougart of Valence, who had his war to carry on, did not forget it, but had summoned his men on foot and on horse, and advanced to assault the castle. And the cry arose and the noise ; and the knights and the soldiers arm themselves, and rush to the gates and to the walls to defend the castle ; and the townsfolk go up to the alures of the walls, and throw

coy" in Old English quite corresponding to this use , though it means sometimes to "hush" or "lull" a child But in modern poetry it has been used in a way that might justify its introduction here,—

" Well she coyed and courted there." (Marzials).

tene—sorrow, grief.

alures—the passages behind the battlements

quarrels and sharpened stakes. While the attack was great and plenary, the Count Garin of Beaucaire came into the chamber where Aucassin[•] was making moan and bewailing Nicolette his most sweet friend, whom he loved so much.

"Ah, son!" said he, "caitiff that thou art and miserable! In that thou seest assault made on thy castle, altogether the best and the strongest! And know that if thou lose it thou art disherited! Son, now take arms, and mount horse, and fight for thy land, and help thy men! Strike thou never a man nor other thee, yet, if they see thee among them, they will fight better for their goods and their lives, and thy land and mine. And thou art so tall and so strong that thou art well able to do it, and do it thou oughtest."

"Father," said Aucassin, "what do you speak of now? Never God give me ought that I ask of Him, if I will be a knight, or mount horse, or go to onset wherein I may strike knight or other me,

quarrels—short arrows or bolts, shot from crossbows or engines of war. •

disherited—dispossessed, despoiled.

except you give me Nicolette my sweet friend, whom I love so much !”

“Son,” said the father, “that cannot be ! Rather would I endure to be utterly disherited, and to lose all that I have, than that thou shouldest ever have her to woman or to wife !”

He turned away. And when Aucassin saw him going away, he called him back.

“Father,” said Aucassin, “come here ! I will make a fair covenant with you !”

“And what is that, fair son ?”

“I will take arms and go to the onset by such covenant,—that if God bring me back again safe and sound, you will let me see Nicolette, my sweet friend, long enough to have spoken two words or three to her, and to have kissed her one single time.”

“I consent to it !” said the father.

He grants it him, and Aucassin was glad.

Now it is sung.

Aucassin heard of the kiss
Which shall on return be his.

Had one given him of pure gold
Marks a hundred thousand told,

Not so blithe of heart he were.
Rich array he bade them bear :
They made ready for his wear.
He put on a hauberk lined,⁷
Helmet on his head did bind,
Girt his sword with hilt pure gold,
Mounted on his charger bold ;
Spear and buckler then he took ;
At his two feet cast a look :
They trod in the stirrups trim.
Wondrous proud he carried him.
His dear love he thought upon,
And his good horse spurred anon,
Who right eagerly went on.
Through the gate he rode straightway,
 Into the fray.

*Now they speak and they relate and
they tell.*

Aucassin was in arms upon his horse,
as you have listened and heard. Heavens !
how well sat his shield on his neck, and

⁷ This is a concise account of the regular process of arming a knight for battle. The "auberc dublier," a lined or twofold coat-of-mail, was the special armour of the knight.

his helmet on his head, and his sword-belt on his left hip ! And the boy was tall and strong and fair and slim and well-made, and the horse, on which he sat, was eager and mettlesome, and the boy had ridden him well through the gateway. Now do you not suppose that he would have thought of taking spoil of oxen or of cows or of goats, and that he would have struck knight and other him ? Never a *del* ! Not once did he bethink him of it ; but he thought so much upon Nicolette, his sweet friend, that he forgot his reins and whatever he ought to do. And the horse, who had felt the spurs, carried him on into the throng, and dashed right into the thick of his foes . And they laid hands upon him from every side, and stripped him of his shield and his lance, and led him off prisoner then and there ; and were already discussing by what death they

Never a del! The exact equivalent in modern English is the spirited but too colloquial phrase, "Not a bit of it!" The O E word *del* or *dele*, "bit" or "portion," survives in "a great deal."

should cause him to die. And when Aucassin heard it :

" Ah Heaven !" said he, " gentle creature ! Are these my mortal foes who are here leading me, and who will even now cut off my head ? And when once I have had my head cut off, nevermore shall I speak to Nicolette, my sweet friend whom I love so much ! Yet have I here a good sword, and bestride a good steed still fresh ! An I now defend me not for her sake, ne'er help her Heaven, if ever again she love me ! "

The boy was tall and strong, and the horse on which he sat was restive. And he puts his hand to his sword, and begins to strike to right and to left, and cleaves helmets and nasals and fists and arms, and makes a havoc all round him, just as the wild boar when the dogs set on him in the forest ; so that he overthrew ten knights of them, and wounded seven, and

nasal—the piece of iron which protected the nose, in the helmet An early form of it is very plainly seen in the Bayeux Tapestry.

dashed then and there out of the throng, and rode back again full galop, sword in hand.

The Count Bougart of Valence heard say that they were about to hang Aucassin his enemy, and he came that way ; and Aucassin mistook him not. He held his sword in his hand, and struck him full on the helmet, so that he beat it in on his head. He was so stunned that he fell to earth ; and Aucassin put out his hand and took him, and led him away prisoner by the nasal of his helmet, and gave him up to his father.

“Father,” said Aucassin, “see, here is your enemy who has made such war on you, and done you such evil. Twenty years has this war now lasted ; never was there any man that could put an end to it.”

“Fair son,” said the father, “such exploits should you do,—not gape after folly !”

“Father,” said Aucassin, “do not be preaching to me, but keep me my covenant !”

“Ha ! what covenant, fair son ?”

"Alack, father! Have you forgotten it? By my head, forget it who may, I will not forget it, but it has fast hold of me in the heart. Had you it not in covenant with me, when I took my arms and went to the onset, that if God brought me back safe and sound, you would let me see Nicolette, my sweet friend, so much as to speak two words or three to her, and to kiss her once? This had you in covenant with me, and this I will that you keep with me!"

"I?" said the father. "Ne'er help me Heaven, if ever I keep covenant with you herein! And if she was here now, I would burn her in a fire, and you yourself might be in the utmost fear!"

"Is this the whole end?" said Aucassin.
"So help me Heaven," said his father,
"yes!"

"Certès," said Aucassin, "now am I very sorry when a man of your age lies!—Count de Valence," said Aucassin, "I have made you prisoner!"

"Sir, verily!" said the Count.
"Give me here your hand!" said Aucassin.

"Sir, willingly!"

He put his hand in his.

"Now do you promise me," said Aucassin, "that never, on any day you may have to live, shall it be in your power to do insult to my father, or to molest him in his person or in his property, but you will do it to him?"

"Sir, in Heaven's name," said he, "mock me not, but set me a ransom! You can ask of me neither gold nor silver, nor steeds nor palfreys, nor vair nor grey, nor hounds nor hawks, that I will not give you!"

"How?" said Aucassin, "wot you not that I have made you prisoner?"

"Sir, yes!" said the Count Bougart.

"Ne'er help me Heaven," said Aucassin, "an you promise it me not, if I do not now send that head of yours flying!"

"In Heaven's name," said he, "I promise you whatever it pleases you!"

He promised him; and Aucassin made him mount on a horse, and he himself

palfreys—saddle-horses, for men or women, as opposed to "destriers," war-horses.

mounted another, and escorted him till he was in safety.

Now it is sung.

Now Count Garin, when he saw
 Aucassin will ne'er withdraw
 From bright-favoured Nicolette,
 In a prison he had him set,
 In a dark cell under ground,
 With grey marble walled around.
 Now when Aucassin came there,
 Sad he was, so was he ne'er !
 Loud lamenting he fell on
 Thus as you shall hear anon .

“ Nicolette, O love-lily !
 Sweet love-friend, so bright of blee !
 Sweet as cluster of the vine,
 Sweet as mede in maselyn !

mede in maselyn—*mede* or *mead*, a drink made from honey *maselyn*, a small cup. I have taken this phrase as it stands in Chaucer's “ Tale of Sir Thopas,” (according to one reading)

“ And mede eke in a maselyn.”

It is true that this poem is a burlesque, but the phrase is probably copied from some romance of chivalry, and may possibly be found in some of those still extant, though I have not lighted on it. There is a similar comparison made in the English

Saw I this some yesterday .
 On a bed a pilgrim lay,
 (Who of Limousin was bred,)
 Sick with fever of the head.
 Very sore was he in pain,
 With most grievous sickness ta'en.
 By his bedside thou didst fare,
 And thy long train liftedst there,
 And thy dainty ermine frock,
 And thy snowy linen smock,
 Till thy white limbs he might see.
 Straight the pilgrim healed was he,
 Whole as he was ne'er before.
 From his bed he rose once more,
 And to his own land did flit,
 Safe and sound, whole every whit.—
 Sweet love-friend, white lily blowing !
 Fair thy coming, fair thy going,
 Fair thy jesting, fair thy toying,
 Fair thy speaking, fair thy joying,

ballad, "The marriage of Sir Gawayne," quoted above

"Sir Kay kissed that lady bright
 Standing upon his ffeete ,
 He swore as he was trew knight
 The spice wos never soe sweete."

Percy Reliques . (1794) iii. p 357

Sweet thy kiss and sweet thy coying !
 None could hate thee, Nicolette !
 'Tis for thy sake I am set
 In this dark cell under ground,
 Where I make most doleful sound.
 Now to die behoveth me,
 Sweet friend, for thee!"

*Now they speak and they relate and
 they tell*

12 Aucassin was put in prison, as you have listened and heard, and Nicolette, on the other hand, was in the chamber. It was in the summer time, in the month of May, when the days are warm, long, and bright, and the nights still and cloudless. Nicolette lay one night in her bed, and saw the moon shine bright through a window, and heard the nightingale sing in the garden, and then she bethought her of Aucassin her friend, whom she loved so much. She began to consider of the Count Garin of Beaucaire, who hated her

coying—see note before, p 97 The French word here is not the same, *acoler*, but *sentir*, lit. “thy touch”

to death ; and she thought to herself that she would remain there no longer ; since if she were betrayed, and the Count Garin knew it, he would make her to die an evil death. She perceived that the old woman who was with her was asleep. She got up, and put on a gown which she had, of cloth-of-silk and very good ; and she took bed-clothes and towels, and tied one to another, and made a rope as long as she could, and tied it to the pillar of the window, and let herself down into the garden ; and she took her dress in one hand before and in the other behind, and tucked it up, because of the dew which she saw thick on the grass ; and she went away down the garden.

Her hair was golden and in little curls, and her eyes blue-grey and laughing, and her face oval, and her nose high and well-set, and her lips vermeil, so as is no cherry nor rose in summer-time, and her teeth white and small ; and her bosom was firm, and heaved her dress as if it had been two walnuts ; and atween the sides she was so slender that you could have

clasped her in your two hands ; and the daisy blossoms which she broke off with the toes of her feet, which lay fallen over on the bend of her foot, were right black against her feet and her legs, so very white was the maiden.

She came to the postern door, and unfastened it, and went out through the streets of Beaucaire, keeping in the shadow, for the moon shone very bright ; and she went on till she came to the tower where her lover was. The tower was shored up here and there, and she crouched down by one of the pillars, and wrapped herself in her mantle ; and she thrust her head into a chink in the tower, which was old and ruinous, and heard Aucassin within weeping and making great ado, and lamenting for his sweet friend whom he loved so

shored up—supported by beams or timbers (on account of its ruinous condition) This seems perhaps the most likely meaning of the description, and the “pillars” would then mean these supporting timbers. But the writer may have had in his mind a building either with *buttresses*, or with the *plasters* of the Romanesque style of Architecture.

much. And when she had listened enough to him she began to speak.

Now it is sung.

13 Nicolette, bright-favoured may,
 Leaned her 'gainst a pillar's stay,
 And heard Aucassin weep sore,
 And his dear love-friend deplore.
 Then she spake what was her mind

“Aucassin, brave heart and kind,
 Proud young lord, in honour high,
 What availeth you to cry,
 To lament and make ado,
 Seeing I ne'er may be for you?
 For your sire sore hateth me,
 And your kinsfolk all agree
 Over sea will I now make
 To far countries for your sake.”

Of her tresses then she clipped,
 Which within the wall she slipped.
 Aucassin, that lording true,
 Took them, and did honour due,
 Fondly kissed them and caressed,
 And bestowed them in his breast.
 Then in tears again he brake
 For his love's sake.

*Now they speak and they relate and
they tell.*

- 4 When Aucassin heard Nicolette say that she would go away into another land, there was no room in him but for anger.

“ Fair sweet friend,” said he, “ ~~you~~ shall not go away, for then would you have slain me. And the first that should see you or that should be able, would lay hands on you straightway, and take you to his bed, and make you his paramour. And when once you should have lain in other man’s bed than mine, now think not that I should wait till I found a knife, wherewith I might strike me to the heart and kill me ! Nay, verily, so long would I not wait ; but I would fling me so far as I might see a wall or a grey stone, and would dash my head against it so hard that I should make my eyes start out, and beat out my brains altogether. Yet would I rather die such a death as that, than know that you had lain in other man’s bed than mine.”

“ Alas !” said she, “ I do not believe

that you love me so much as you say ;
but I love you more than you do me ! ”

“ Alack ! ” said Aucassin, “ fair sweet friend ! It could not be that you should love me so much as I do you ! Woman cannot love man so much as man loves woman. For the love of woman is in her eye, and in the tip of the nipple of her breast, and in the tip of the toe of her foot ; but the love of man is planted within in the heart, whence it cannot go out.”

While Aucassin and Nicolette were talking together, the watchmen of the town came all along a street, and they had their swords drawn under their cloaks. For the Count Garin had commanded them, that if they could take her they should kill her. And the warder who was on the tower saw them coming, and heard that they were talking of Nicolette, and that they threatened to kill her.

“ Heavens ! ” said he, “ How great were the loss of so fair a maiden, should they kill her ! And it would be a very great kindness if I could tell her, so that they

should not perceive it, and that she might save herself from them. For if they kill her, then will Aucassin my young lord die, whose will be a great loss."

Now it is sung.

15

Brave the warder was indeed,
 Gallant, gentle, good of rede.
 He began to sing straightway
 A right good and pleasant lay.
 "Maiden of the noble heart,
 Winsome fair of form thou art,—
 Golden tresses winsome fair,
 Laughing face and eyes of vair.
 By thy looks I see full plain
 With thy love thou'st spoke again,
 Who for thee is in death's way.
 Now thou hearest that I say :
 Of yon treacherous men beware,
 Who on all sides hunt thee there !
 'Neath their cloaks their drawn swords
 be ;

rede—counsel.

vair—the favourite hue of eyes in mediæval romances. Probably a bluish-grey, much the same colour as we now call "blue" in eyes. See note *b*, p. 166.

Loudly do they threaten thee ;
Soon will they some mischief do thee,
Save thou look to thee !”

*Now they speak and they relate and
they tell.*

16 “Ah!” said Nicolette, “may the soul of thy father and of thy mother be in blessed repose, for that so fairly and so courteously thou hast now told me of it ! An’t please God I will take good care of myself, and may God take care of me !”

She wrapped herself in her mantle in the shadow of the pillar, till they were passed on beyond ; and she took leave of Aucassin, and went her way till she came to the outer wall of the castle. The wall was broken down and had been repaired, and she climbed up upon it, and made her way till she was between the wall and the moat ; and she looked down and saw that the moat was very deep and very steep, and she was very much afraid.

“Oh Heaven !” said she, “gentle creature ! If I let myself fall, I shall break my neck ; and if I stay here, they will take

me to-morrow, and they will burn me in a fire. Yet would I rather die here, than that all the folk should stare at me to-morrow a-wondering!"

She crossed herself, and let herself slip down the moat ; and when she came to the bottom, her beautiful feet and her beautiful hands, which had never learned that they might be hurt, were bruised and torn, and the blood flowed from them in full twelve places ; and nevertheless she felt neither hurt nor pain for the great fear she was in. And if she had trouble in getting in, she had far greater in getting out. She bethought her that it did no good to linger there ; and she found a pointed stake, which those within had thrown to defend the castle ; and she made steps one above the other, and so climbed up with great difficulty till she came to the top.

Now the forest was hard by, within two bowshots, which stretched full thirty leagues in length and in breadth ; and in it there were wild beasts and serpents. She was afraid that if she went into it

these things would kill her ; and then again she bethought her, that if she was found in that place she would be taken back to the town to be burned.

Now it is sung.

17

Now bright-favoured Nicolette
Foot upon the moat-top set ;
And her lamentation made,
Crying loud for Jesu's aid.

" Father, King of Majesty !
Now I know not where to fly !
Should I in the greenwood fare,
Soon the wolf will eat me there,
And the lion and wild boar,—
Creatures which are there galore.
Should I wait the daylight clear,
So my foes may find me here,
Straightway will the fire be lit,
And my body burned in it.
But—O God of Majesty !—
Rather would I, verily,
That the wolf my body tore,
And the lion and wild boar,

galore—in plenty.

Than I to the town should fare !
I will not there ! ”

Now they speak and they relate and they tell.

Nicolette made great lamentation, as you have heard. She commended herself to God, and went on her way till she came into the forest. She durst not go deep into it, because of the wild beasts and the serpents ; and she crept into a thick bush, and sleep fell upon her ; and she slept till the morning at high prime, when the herd-boys came out of the town, and drove their beasts between the wood and the river ; and they drew aside to a very beautiful spring which was at the edge of the forest, and spread out a cloak and put their bread on it. While they were eating, Nicolette awoke at the cry of the birds and of the herd-boys, and she hastened up to them.

“ Fair children ! ” said she, “ may the Lord help you ! ”

at high prime i.e. 6 o'clock in the morning.
v. Note e, p 172.

" May God bless you !" said the one who was more ready of speech than the rest.

" Fair children," said she, " know you Aucassin, the son of the Count Garin of Beaucaire ? "

" Yes, we know him well."

" So God help you, fair children," said she, " tell him that there is a beast in this forest, and that he is to come and hunt it. And if he can catch it, he would not give one limb of it for a hundred marks of gold,—no, not for five hundred, nor for any wealth."

And they gazed upon her, and saw her to be so beautiful that they were quite astonished at her.

" I tell him ?" said he who was more ready of speech than the others ; " Sorrow be his who shall ever speak of it, or who shall ever tell him ! 'Tis fantasy, what you say ; since there is not in this forest so precious a beast, neither stag nor lion nor wild boar, one of whose limbs were worth more than two pence or three at the most ; and you speak of so great

wealth ! Foul sorrow be his who believes you, or who shall ever tell him ! You are a fay, and we have no care for your company, but keep on your way ! ”

“ Ah, fair children ! ” said she, “ you will do this ! The beast has such a medicine that Aucassin will be cured of his wound. And I have here five sous in my purse ; take them, and tell him ! And within three days must he hunt it ; and if he find it not in three days, never more will he be cured of his wound ! ”

“ I’ faith ! ” said he, “ we will take the pence, and if he comes here we will tell him ; but we will never go to seek him.”

“ I’ God’s name ! ” said she.

Then she took leave of the herd-boys and went her way.

Now it is sung.

Nicolette, bright-favoured maid,
To the herds her farewell bade,
And her journey straight addressed
Right amid the green forest,
Down a path of olden day ;
Till she reached an open way

Where seven roads fork, that go out
 Through the region round about.
 Then the thought within her grew,
 She will try her lover true,
 If he love her as he said :—
 She took many a lily head,
 With the bushy kermes-oak shoot,
 And of leafy boughs to boot,
 And a bower so fair made she,—
 Daintier did I never see !
 By the truth of Heaven she sware,
 Should Aucassin come by there,
 And not rest a little space,
 For her love's sake, in that place,
 He should ne'er her lover be,
 Nor his love she !

Now they speak and they relate and they tell.

20 Nicolette had made the bower, as you

kermes-oak, (l'herbe du garris),—Quercus coccifera, the small shrub-like oak with prickly leaves, which abounds in Provence and along the shores of the Mediterranean. Its English name is derived from the *kermes*, the European cochineal insect, which is got from it.

have listened and heard,—very pretty and very dainty ; and had lined it well within and without with flowers and leaves ; and had laid her down near the bower in a thick bush, to know what Aucassin would do.

And the cry and the noise went abroad through all the land and through all the country that Nicolette was lost. Some say that she is fled away ; and others say that the Count Garin has had her slain. Whoever may have rejoiced at it, Aucassin was not glad. And the Count Garin his father had him taken out of prison ; and summoned the knights of the land, and the high-born damozels, and had a very grand feast made, because he thought to comfort Aucassin his son. While the feast was at its height, Aucassin was leaning against a balcony, all sorrowful and downcast. Whoever may have made merry, Aucassin had no fancy for it ;

damozels. Rossetti's poem, "The Blessed Damozel," has made this word familiar to modern ears, as the old form of "damsel." In English, as in French, it originally implied high birth.

since he saw there nothing of that which he loved. A certain knight beheld him, and came to him, and addressed him :

“Aucassin,” said he, “of such sickness as yours have I too been sick. I will give you good counsel, if you will trust me.”

“Sir,” said Aucassin, “Gramercy ! good counsel should I hold dear.”

“Mount on a horse,” said he, “and go along yon forest side to divert you ; and you will see yon flowers and yon herbs, and will hear yon birds sing. Peradventure you shall hear such a word as shall make you better.”

“Sir,” said Aucassin, “Gramercy ! so will I do.”

He stole away from the hall, and went down the steps, and came to the stable where his horse was. He had the saddle put on, and the bridle ; he set foot in the stirrup, and mounted, and went forth out of the castle, and went on till he came to the forest ; and he rode on till he came to the spring, and found the herd-boys at

the point of None ; and they had spread a cloak on the grass, and were eating their bread, and making very great merriment.

Now it is sung.

[⁸ Now the herd-boys gathered in ;
There was John and Fruelin,
Martin came, and Esmaret,
Robin eke, and Aubriet.
Quoth the one, “ Good fellows all,
Aucassin God’s help befall !
Truth, a pretty lad, i’ fay !
And the dainty-fashioned may,
Who of pale gold had her hair,
Bright her face, and eyes of vair ;

at the point of None *i.e.* exactly at three o’clock in the afternoon. *v. Note e, p 172.*

⁸ It is hardly possible, in English, to give the effect produced in this *tirade* by the use of diminutives All the proper names appear to have diminutive terminations, and so have all the assonances (with the possible exception of line 8). That there is an artistic intention in this cannot be doubted,—the lightness of style being meant to reflect the light-heartedness of the shepherd-boys

i’ fay—in faith

Who gave us this pretty penny,
 Which shall buy us cates a many,
 Wallet eke, and hunting-knife,
 Cornemuse and merry fife,
 Cudgel stick and pipes moreover.—
 Heaven him recover !”

*Now they speak and they relate and
 they tell.*

22 When Aucassin heard the shepherd boys, he minded him of Nicolette, his most sweet friend whom he loved so much ; and he bethought him that she had been there. And he pricked his horse with his spurs, and came to the shepherd boys.

“ Fair children,” said he, “ may God help you !”

“ May God bless you !” said he who was more ready of speech than the others.

“ Fair children,” said he, “ say again the song that you were singing just now !”

“ We will not say it,” said he who was more ready of speech than the others ;

cates—cakes, dainties.

cornemuse—a bagpipe, or an instrument somewhat like it.

"Now sorrow be his who shall sing it for you, fair sir!"

"Fair children," said Aucassin, "do you not know me?" •

"Yes, we know well that you are Aucassin, our young lord; but we do not belong to you, but we belong to the Count." •

"Fair children! you will do so, I pray you!"

"Hear him, by the blessed heart!" said he. "Why should I sing for you, an it suited me not? Since there is not so rich a man in this country,—saving Count Garin's self,—that if he found my oxen or my cows or my sheep in his meadows or in his wheat, he would be so reckless of having his eyes torn out as to dare to drive them out of it. And why should I sing for you an it suited me not?"

"So God help you, fair children, you will do this! And take ten sous which I have here in a purse!"

"Sir, we will take the pence, but I will not sing to you, for I have sworn it; but I will tell it to you, if you will."

"I' God's name!" said Aucassin; "I had rather have it told than nothing."

"Sir, we were here just now, between Prime and Tierce, and were eating our bread at this spring, just as we are doing now. And a maiden came here, the most beautiful thing in the world, so that we thought it was a fay, and that all the wood lightened with her. And she gave us of her money so much that we made agreement with her, if you came here, we would tell you that you should go a' hunting in this forest; since there is a beast there, which could you catch it, you would not give one of its limbs for five hundred marks of gold, nor for any wealth. For the beast has such a medicine, that if you can catch it you will be cured of your wound. And within three days must you have caught it, and if you have not caught it, never more will you see it. Now hunt it an you will, or an you will leave it; for I have well acquitted myself towards her."

between Prime and Tierce—between the first and third hour, i.e. 6 and 9 a.m.

"Fair children," said Aucassin, "you have said enough; and God grant me to find it!"

Now it is sung.

Aucassin heard told to him
 His love's words, the lithe of limb :
 Deep they entered into him.
 From the herds he parted quick,
 Made into the greenwood thick.
 Nimbly paced his noble steed,
 Bore him fairly at full speed.
 Then three words he spake, and said,
 "Nicolette, O lithe-limbed maid,
 For your sake I thrid the glade !
 Stag nor boar I now pursue,
 But the trail I hunt for you.
 Your lithe body and bright eyes,
 Your sweet laugh and soft replies,
 Sore to death have wounded me.
 But,—Heaven's puissant will so be!—
 I will look upon you yet,
 Sweet Nicolette!"

thrid—thread, traverse.

*Now they speak and they relate and
they tell.*

24 Aucassin went through the forest from road to road, and his good steed bore him on apace. Do not think that the briars and thorns spared him ! Never a del ! • But they tore his clothes, so that one could hardly have tied them together over him, where most whole ; and so that the blood flowed from his arms and from his sides and from his legs, in forty places or in thirty ; so that, going behind the boy, one could have followed the track of the blood that fell upon the grass. But he thought so much on Nicolette, his sweet friend, that he felt neither hurt nor pain. And all day long he went through the forest thus, nor ever heard news of her. And when he saw that the evening was drawing on, he began to weep because he found her not.

All down an old grass-grown way he rode on. He looked before him amid the way, and saw a boy such as I will tell you. He was tall and wonderful and ugly and

hideous. He had a great shock head, blacker than a coal, and had more than a full palm-breadth between his two eyes ; and he had great cheeks, and an immense flat nose, and great wide nostrils, and thick lips, redder than a broiled steak, and great yellow ugly teeth ; and he was shod in leggings and shoes of ox-hide, laced with bast up to over the knee ; and he was wrapped in a cloak with two wrong sides, and was leaning on a great club. Aucassin hastened towards him, and was in great fear when he looked at him close.

“ Fair brother, may God help thee ! ”

“ May God bless you ! ” said he.

“ So God help thee, what doest thou there ? ”

“ What matters it to you ? ” said he.

“ Nothing,” said Aucassin ; “ I ask you not save for good.”

bast—the inner bark of the lime tree (familiar to us from the bast matting used for gardening and other purposes) The strips were probably wound cross-wise round the leg, like the haybands of the Saxon rustic

"But why are you weeping," said he, "and making such dule? Certès, were I so rich a man as you are, all the world would not make me weep!"

"Ha! Do you know me?" said Aucassin.

"Yes, I know well that you are Aucassin the son of the Count; and if you will tell me why you are weeping, I will tell you what I am doing here."

"Certès," said Aucassin, "I will tell you right willingly. I came this morning to hunt in this forest; and I had a white greyhound, the most beautiful in the world, and I have lost it; for this am I weeping."

"Hear him," said he, "by the blessed heart!⁹ That you should have wept for a stinking dog! Foul sorrow be his who shall ever esteem you again! Since there is not so rich a man in this land, if your

dule—grief, mourning.

⁹ I have not thought it necessary to translate exactly the expressions used here, and by the herd-boy before (p. 127).

father demanded of him ten, or fifteen, or twenty, but he would have given them too willingly, and would be too glad — But I ought to weep and make dule."

"And thou for what, brother?"

"Sir, I will tell you I was hired to a rich villein, and drove his plough,—four oxen there were. It is now three days since a great misadventure befel me, that I lost the best of my oxen, Roget, the best of my team, and am going in search of it. And I have neither eaten nor drunk these three days past ; and I dare not go to the town, as they would put me in prison, since I have not wherewith to pay for it. Of all the wealth in the world, I have nothing of worth but what you see on the body of me. I had a poor old mother, and she had nothing of worth besides a mattress, and they have dragged it from under her back, and

villein—a farmer, but in a relation of dependency, of varying degrees, to an overlord , (whence the gradual degradation of the word to its present meaning)

she lies on the pure straw ; and for this I am a deal more troubled than for myself. For wealth comes and goes ; if I have lost now, I shall gain another time, and I shall pay for my ox when I can ; nor will I ever weep for this. And you wept for a dog of the dunghill ! Foul sorrow be his who shall ever esteem you again !”

“ Certès, thou art of good comfort, fair brother ! A blessing on thee !—And what was thine ox worth ?”

“ Sir, twenty sous do they ask me for it ; I cannot abate a single farthing.”

“ Now take,” said Aucassin, “ twenty which I have here in my purse, and pay for thine ox !”

“ Sir,” said he, “ Gramercy ! and may God grant you to find that which you seek !”

He took his leave of him ; and Aucassin rode on. The night was fine and still ; and he went on till he came ¹ [to the place

¹ A bit of the leaf is here torn off in the MS As to the conjectural reading here translated, see the note to the text, p. 56 The sense required is fairly self-evident.

where the seven roads fork, and he looked before him, and saw the bower which Nicolette had made ; and the bower was lined] within and without and above and before with flowers, and was so pretty that prettier it could not be. When Aucassin perceived it, he stopped all in a moment ; and the light of the moon smote within it.

“ Ah, Heaven ! ” said Aucassin, “ Here has been Nicolette, my sweet friend ; and this did she make with her beautiful hands ! For the sweetness of her, and for her love, I will now alight here, and will rest therein this night through.”

He put his foot out of the stirrup to alight ; and the horse was big and high. He thought so much on Nicolette, his most sweet friend, that he fell so hard upon a stone, that his shoulder flew out of place. He felt that he was much hurt ; but he bestirred himself as well as he could, and tied his horse up with his other hand to a thorn ; and turned over on his side, so that he came all on his back into the bower. And he looked through a chink in the bower, and saw the stars in

the sky ; and he saw one there brighter than the rest, and he began to say .

Now it is sung.

- 25 " Little star, I see thee plain,
That the moon draws to her train !
Nicolette is with thee there,
My love, of the golden hair
God, methinks, wants her in heaven,
To become the lamp of even.

Howso great my fall might be,
Would that I were there with thee !
Closely would I kiss and cling !—
Were I son to crownèd king,
Thou shouldst well become me yet,
Sweet Nicolette !”

*Now they speak and they relate and
they tell.*

- 26 When Nicolette heard Aucassin she came to him, for she was not far off.

² Part of the leaf, supposed to have contained three lines, is here torn away.

She came into the bower, and threw her arms round his neck, and kissed and caressed him.

“ Fair sweet friend, well be you met ! ”

“ And you, fair sweet friend, be you the well met ! ”

They kissed and caressed each other, and their joy was beautiful.

“ Ah, sweet friend ! ” said Aucassin, “ I was but now sore huit in my shoulder ; and now I feel neither hurt nor pain since I have you ! ”

She felt him about, and found that he had his shoulder out of place. She plied it so deftly with her white hands, and pulled it, (as God willed, who loveth lovers), so that it came again into place. And then she took flowers and fresh grass and green leaves, and bound them on with the lappet of her smock, and he was quite healed.

“ Aucassin,” said she, “ fair sweet friend, ake counsel what you will do ! If your ather makes them search this forest to-morrow, and they find me,—whatever may become of you, they will kill me ! ”

asked what land it was ; and they told them that it was the land of the king of Torelore. Then he asked, who was he, and if he had any war ; and they told him

“ Yes, a great one.”

He took leave of the merchants, and they commended him to God. He mounted his horse, with his sword girt, and his love before him, and went on till he came to the castle. He asked where the king was, and they told him that he lay in child-bed.⁵

“ And where then is his wife ? ”

And they told him that she was with the army, and had taken thither all the folk of the country. And Aucassin heard it, and it seemed to him very wonderful. And he came to the palace, and alighted, he and his love together. And she held his horse, and he went up to the palace with his sword girt ; and went on till he came to the room where the king lay a-bed.

⁵ As to the curious custom of the *Couvade*, here alluded to, see note *g*, p. 178.

Now it is sung.

Straight into the chamber went
Aucassin, the kind, the gent ;
Right unto the bed he made
On the which the king was laid ;
There before his face he stayed,
And so spake (I pray you, hear !)

“ Shrew thee, fool ! What dost
thou here ?”

Quoth the king, “ I keep child-bed
When my month is fully sped,
And I am recovered quite,
I shall go to mass forthright,
As did my late ancestor,
And to speed my mighty war
'Gainst my foemen in the field ;
I will not yield !”

*Now they speak and they relate and
they tell.*

When Aucassin heard the king speak
thus, he took all the clothes which

gent—gentle, courteous a common word in old English poetry, and familiar to readers of Spenser's "Faerie Queen."

were on him, and flung them down the room. He saw behind him a stick. He took it and turned and struck him, and beat him so that he was like to have killed him.

"Ah, fair sir!" said the king, "what do you demand of me? Have you your wits distraught, you who beat me in my own house?"

"By the blessed heart," said Aucassin, "foul son of a wench, I will kill you, if you do not promise me that never again shall any man in your land lie in child-bed!"

He promised him; and when he had promised him,

"Sir," said Aucassin, "now take me to where your wife is with the army!"

"Sir, willingly!" said the king.

He mounted a horse, and Aucassin mounted his; and Nicolette remained behind in the queen's chambers. And the king and Aucassin rode on till they came to where the queen was; and they found the battle was with roasted crab-apples, and eggs, and fresh cheeses. And

Aucassin began to watch them ; and he wondered very greatly.

Now it is sung.

Aucassin drew rein to see,
Elbow propped on saddle-tree,
And began to watch the fray
Of that field in full array.
They had brought to battle there,
Store of cheeses fresh and fair,
Wild crab-apples roasted through,
And great meadow mushrooms too.
He who troubles best the fords,
Is proclaimed their lord of lords.
Aucassin, the noble knight,
'Gan to watch them at their fight,
And laughed outright.

*Now they speak and they relate and
they tell.*

When Aucassin saw this wonder, he came to the king and addressed him :

“Sir,” said Aucassin, “are these your enemies?”

“Yes, sir !” said the king.

“And would you that I should avenge you of them ?”

"Yes," said he, "willingly."

And Aucassin put his hand to his sword, and dashed in among them, and began to strike to right and to left, and killed many of them. And when the king saw that he was killing them, he caught him by the bridle, and said,

"Ah, fair sir ! Do not kill them so !"

"How ?" said Aucassin. "Do you not wish that I should avenge you ?"

"Sir," said the king, "too much have you done so ! It is not custom for us to kill one another."

The enemies turn to flight ; and the king and Aucassin return to the castle of Torelore. And the people of the country spoke to the king that he should drive Aucassin out of his land, and keep Nicolette with his son, since she seemed in sooth a lady of high degree. And Nicolette heard it, and she was not well-pleased at it ; and she began to say :

Now it is sung.

33 "King of Torelore, my lord !"

(Spake fair Nicolette this word,)

"Fool I seem in your folk's sight !
When my dear love clasps me tight,
And he finds me soft and sweet,
Then am I in school so meet,
Ball, carole, and roundelay,
Viol, rebeck and harp-play,
All of merriment and mirth
Were nothing worth !".

*Now they speak and they relate and
they tell.*

Aucassin was at the castle of Torelore, in great contentment and in great delight, for he had with him Nicolette, his sweet friend whom he loved so much. While he was in such contentment and in such delight, a fleet of Saracens came by sea and attacked the castle and took it by storm. They seized the spoil, and carried off captive men and women. They took Nicolette and Aucassin, and bound Aucassin hand and foot and threw

carole and *roundelay* — kinds of dances
rebeck — a stringed instrument I have hazarded no explanation of the word "*nimpole*" in the last line but one.

him into a ship, and Nicolette into another. And there arose a storm at sea which separated them. The ship in which Aucassin was went drifting over the sea till it arrived at the castle of Beaucaire. And the people of the country ran to plunder the wreck, and found Aucassin, and recognized him. When the people of Beaucaire saw their young lord, they made great rejoicing over him ; for Aucassin had stayed at the castle of Torelore full three years, and his father and mother were dead. They brought him to the castle of Beaucaire, and all became his men ; and he held his land in peace.

Now it is sung.

- 35 Thus did Aucassin repair
 To his city of Beaucaire.
 All the realm and region o'er
 Rule in quietness he bore.
 Vowed he by Heaven's majesty,
 More past measure mournèd he
 Nicolette, the bright of blee,
 Than his kinsmen every one,

Though they all were dead and gone.

" Bright of favour, sweet love-friend !

Now I know not where to wend.

Ne'er did God make that countrie,

Over land or over sea,

Whither, did I think to view thee,

I would not sue thee !"

*Now they speak and they relate and
they tell.*

36 Now we will leave off about Aucas-sin, and tell of Nicolette. The ship, in which Nicolette was, was the king of Carthage's, and he was her father, and she had twelve brothers, all princes or kings. When they saw Nicolette so beautiful, they did her very great honour, and made rejoicing over her ; and much they questioned of her who she was ; for in sooth she seemed a very noble lady and of high degreee. But she could not tell them who she was ; for she was carried off as a little child.

They sailed on till they came under the city of Carthage. And when Nicolette saw the walls of the castle, and the country, she remembered that she had been brought up there, and carried off as a little child ; but she was not such a little child that she did not know well that she had been daughter to the king of Carthage, and that she had been brought up in the city.

Now it is sung.

37

Nicolette, the wise, the brave,
Won to land from off the wave,
Saw the houses and the walls,
And the palaces and halls ;
Then she wept her piteous fate :
“ Woe is me, my high estate !
Born king’s daughter of Cartàge,
Of the Amiral’s linage.

Cartàge. I have ventured, *metri gratia*, to borrow spelling and accent from the old English Romance, “ King Alexander,” (lines 2075, 3558, etc.) Let any critic, before objecting, try to render these two lines literally, and introduce “ Carthage” as now pronounced !

Amiral—the Sultan.

linage—lineage.

Holds me here a savage horde.
 Aucassin, my gentle lord,
 Honourable, wise, and free,
 Your sweet love constraineth me,
 Loudly calls and urges sore.
 Grant me holy Heaven, once more
 You, love, in my arms to lace,
 Feel your kisses on my face,
 On my lips and forehead poured,
 My liege, my lord!"

*Now they speak and they relate and
 they tell.*

8 When the king of Carthage heard Nicolette speak thus, he threw his arms round her neck.

"Fair sweet friend!" said he, "Tell me who you are! Be not esmayed of me!"

"Sir," said she, "I am daughter to the king of Carthage, and was carried off as a little child, full fifteen years ago."

When they heard her speak thus, they knew well that she said truly; and they made very great rejoicing over her, and brought her to the palace with great

honour as a king's daughter. They wished to give her for lord a king of Paynim folk ; but she cared not to wed. She was there full three days or four. She considered with herself by what device she might go to seek Aucassin. She procured a viol and learned to play on it ; till one day they wished to marry her to a rich Paynim king, and she stole away in the night, and came to the seaport, and took up her lodging at the house of a poor woman on the seashore.

And she took a herb, and smeared her head and face with it, so that she was all black and stained. And she got made coat and cloak and shirt and breeches, and she attired herself in minstrel guise ; and she took her viol, and went to a mariner, and bargained with him so that he took her in his ship. They set their sail, and sailed over the high sea till they arrived at the land of Provence. And Nicolette went forth, and took her viol, and went playing through the country, till she came to the castle of Beaucaire, where Aucassin was.

Now it is sung.

9

Aucassin was at Beaucaire
'Neath the tower a morning fair.
On a stair he sat without,
With his brave lords round about ;
Saw the leaves and flowers spring,
Heard the song-birds carolling ;
Of his love he thought anew,
Nicolette the maiden true,
Whom he loved so long a day ;
Then his tears and sighs had way.
When, behold, before the stair,
Nicolette herself stood there,
Lifted viol, lifted bow,
Then she told her story so :

“ Listen, lordings brave, to me,
Ye that low or lofty be !
Liketh you to hear a stave,
All of Aucassin the brave,
And of Nicolette the true ?
Long they loved and long did rue,
Till into the deep forest
After her he went in quest.
From the tower of Torelore
Them one day the Paynim bore,
And of him I know no more.

But true-hearted Nicolette
 Is in Carthage castle yet ;
 To her sire so dear is she,
 Who is king of that countrie.
 Fain they would to her award
 Felon king to be her lord.
 Nicolette will no Paynim,
 For she loves a lording slim,
 Aucassin the name of him.
 By the holy name she vows,
 That no lord she will espouse,
 Save she have her love once moe
 She longs for so ! ”

*Now they speak and they relate and
 they tell.*

- 40 When Aucassin heard Nicolette speak thus, he was very glad ; and he took her on one side, and asked her,
- “ Fair sweet friend,” said Aucassin, “ know you ought of this Nicolette, of whom you have sung here ? ”

“ Sir, yes ! I know of her as the noblest creature and the gentlest and

moe—more : used often in Shakespeare and elsewhere. Originally the two words were distinct.

the wisest that ever was born. And she is daughter to the king of Carthage, who took her when Aucassin was taken, and carried her to the city of Carthage, till he knew surely that she was his daughter, and made very great rejoicing over her. And every day they wish to give her for lord one of the greatest kings in all Spain. But she would rather let herself be hanged or burned than she would take any of them, were he ever so rich."

"Ah, fair sweet friend!" said the Count Aucassin, "if you would go back to that land, and would tell her to come and speak to me, I would give you of my wealth as much as you should dare ask or take. And know, that for the love of her I will take no wife, be she of ever so high degree, but I wait for her; nor will I ever have any wife save her. And had I known where to find her, I should not now have had to seek her."

"Sir," said she, "if you would do this, I would go to seek her, for your sake, and for hers, whom I love much."

He promised her ; and then he had twenty pounds given to her. She took her leave of him ; and he wept for the sweetness of Nicolette. And when she saw him weep,

"Sir," said she, "be not esmayed ! For within a little while I shall have brought her to you in this town, so that you shall see her."

And when Aucassin heard it he was very glad. And she took her leave of him, and went her way into the town to the house of the Viscountess ; for the Viscount her godfather was dead. She took up her lodging there, and spoke to her, till she revealed her matter to her, and the Viscountess recognized her, and knew surely that it was Nicolette, and that she had brought her up. And she made her be washed and bathed, and sojourn there eight days in full ; and she took a plant which was called *Esclaire*, and smeared herself with it, and she was

Esclaire—the Greater Celandine. There appears to be no name for it in English at all

as beautiful as she had ever been at any time. And she clad herself in rich silk stuffs, of which the lady had good store, and she sat her down in the room on a quilted coverlet of cloth of silk, and called the lady, and told her to go for Aucassin her friend. And she did so. And when she came to the palace, she found Aucassin weeping and lamenting for Nicolette his friend, because she tarried so long. And the lady addressed him, and said :

"Aucassin, now make no more ado, but come away with me, and I will show you the thing you love most in the world ; for it is Nicolette, your sweet friend, who is come from distant lands to seek you."

And Aucassin was glad.

Now it is sung.

Now when Aucassin did hear
Of his own bright-favoured fere,
That she had arrived his shore,
Glad he was as ne'er before.
Forth with that fair dame he made,

answering in sense to this French name. The plant has an acrid yellow juice, still used medicinally.

Nor until the hostel stayed.
Quickly to the room they win,
Where sat Nicolette within.
When she saw her love once more,
Glad she was as ne'er before.
Up she sprang upon her feet,
And went forward him to meet.
Soon as Aucassin beheld,
Both his arms to her he held,
Gently took her to his breast,
All her eyes and face caressed.
Long they lingered side by side ;
And the next day by noontide
Aucassin her lord became ;
Of Beaucaire he made her Dame.
After lived they many days,
And in pleasure went their ways.
Now has Aucassin his bliss,
Likewise Nicolette ywis.
Ends our song and story so ;
No more I know.

hostel—house : perhaps used in the original with the sense that Nicolette was a guest there

ywis—certainly, surely

NOTES.

NOTES.

NOTE *a.*

On the musical notation to the verse sections.

THE musical notation in this edition has been copied from that in the edition of MM. *Moland et d'Héricourt*. It is also printed in full, as it appears in the MS., in two other of the French editions: viz., the earliest of all, *Méon's* edition of *Barbazan*, and *Alfred Delvau's*. The music to each section, or *tirade*, of verse is the same all through the work, and though some slight variations occur,¹ they are

¹ The first line of music is noted 22 times, and in the 18 of these where the termination is masculine, there is no variation, (except that the triplets are sometimes noted in diamond shaped notes, and at others in square shaped). In Section 33 the third note of the triplet is omitted, and in Sections 5 and 37 the extra note allotted for the feminine termination rises a note, instead of simply repeating the last note, as in Section 3, which we may safely assume to be the genuine type.—The second line is noted 18 times, and of these 13 with masculine terminations, and 1 with feminine, are

so few and so insignificant that we may safely conclude them to be mere accidents due to the inaccuracy of the copyist, in whom we find other marks of carelessness. The regular notation of the first two lines is as follows:

Line 1

or

Line 2.

(This system of notation is known as that of *Franco of Cologne*, who did not however invent it, but merely codified what had existed before his time. His date is disputed, but he lived probably about 1250.) The scale in which these lines are written is the Church scale known as the "Mixo-Lydian," that is the scale of G, without F ♯; and as they are here written, the lines would appear in modern notation as follows:

regular. Slight irregularities occur in Sections 2 and 25 (masc.) and 38 (but only in the omission of tails to two notes) and 37 (fem.).—The concluding hemistich is noted 20 times and of these 17 are regular; in Section 1 the last note of the triplet is omitted, in Section 3 the same note has a tail. In Section 11 the notation is written throughout two notes lower than usual.

Line 1

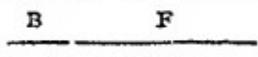
or

Line 2.

~~It~~ seems probable that the alternative ending to the first line, in which the triplet is noted in square notes, is a mere copyist's mistake, as the line is so noted six times only, while it occurs sixteen times with the triplet in diamond-shaped notes. In either case it seems necessary to give the triplet the value, in time, of one of the long notes preceding. By doing this we obtain two fairly symmetrical lines, which we may represent in barred notation as follows (to be sung in tenor clef) :—

The Church being the only school of musical writing, it followed naturally that all music was written strictly according to the Church scales ; but, just as Law is often modified by

Custom, so these strict Church scales were modified in practice by the art of "Musica Ficta," which consisted in extemporiising unwritten \sharp s and \flat s in certain places where the ear demanded them. In the music before us, the object was purely to please the hearers; and the singer would introduce any kind of modification, to avoid an ugly or displeasing effect. So it is probable that in the first line here, the F, though written \sharp , was sung \flat , partly to avoid the ugly interval B to F ,



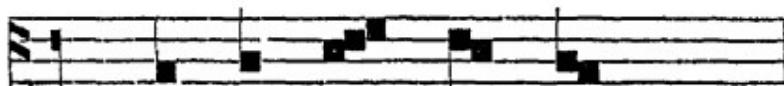
, which seems to have been disliked even more by the popular musicians than by the scholastic, and partly to give the semitone (now called the *leading note*) below the keynote G,—an interval now imperatively demanded in the ascending scale, and much used even in old time in popular music. (In airs such as "John Anderson, my jo," which have a tone instead of a semitone below the keynote, the ugly interval above mentioned is avoided by the third above the keynote being minor.)

These two lines were sung over and over again, after the manner of ballad music. But it is to be noticed, that out of the twenty-one sections of verse, more than half,—twelve altogether,—contain an uneven number of lines, when we reckon them without the final hemistich; in which case either the first line must

have been repeated without the second, or, as in a modern double chant, the second without the first. It will be seen, moreover, that just as there is very little *enjambement* of the poetic lines, so there is no necessary melodic connection of the musical,—though the second follows the first with some satisfaction to the ear; and not only could the first line perfectly well stand immediately before the concluding hemistich, ~~but~~ either line might have been repeated alone in the course of the verse,—if it so suited the sense,—without any awkward derangement of melody. I have carefully analysed the verse sections, according to the natural breaks and pauses in sense; and find that out of the whole number of lines, those which run naturally in pairs, fours, or sixes, are to those which group themselves, necessarily or naturally, in singles, threes, or fives, in the proportion of seven to three; which shows that the two-lined melody,—or the idea of such,—had considerable influence on the poetic composition. At the same time I think we may conclude that the lines were not rigorously and monotonously repeated together throughout the whole of each *tirade*, but probably the singer repeated now one twice running, and now the other, according to his judgment. There often occurs a very decided break in a *tirade* after an uneven number of lines, where it seems most natural to

conclude that the fresh sense—sometimes a speech—began with the first musical line. This probability is most marked in section 39, where Nicolette's song as a *jogleor* begins after an uneven number of lines. It is perhaps worth remarking that throughout her song the sense groups the lines three together quite as often as in pairs.

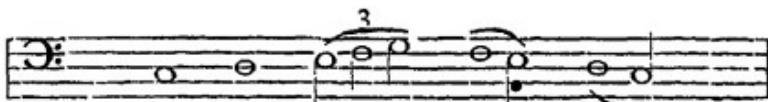
The concluding hemistich (which has always a feminine ending) is in its proper form as follows :



(the triplets always square shaped.) The note which stands at the beginning, though printed by M. A. *Delvau* as part of the air, cannot possibly be so,—as an attempt to fit the words to the notes shows at once. It appears, rather, to be part of the clef-signature, marking a change from the C clef (the modern tenor) to the F clef (the modern bass).² This change of clef was doubtless intended to lead up, in some way, to the prose recitation following.

² This is the opinion of Dr Grandaur of Munich,—whose explanation of the musical notation is given by Dr Herz, at the end of his translation of “Aucassin,” (2 ed. Vienna, 1868, p. 68)—an opinion with which Mr W H Cummings agrees.

The line may be thus rendered in modern notation :



or, if bairied, as follows :



It will be observed that, though the other two lines of music also end on the key-note, the concluding line alone ends with a complete cadence. The incomplete cadence of the second line seems intentionally introduced to show that it is not, as might be expected, the end. A very similar device is adopted in the modern hymn tune to "Jesu, meek and gentle," (Hymns A. and M.) in which all verses, up to the last, end with an incomplete cadence or close, which leads naturally into the repetition of the tune; the last verse ends with a final cadence, which marks the end of the whole.

∴ For the explanation and criticism of the musical notation, given in this note, I am indebted to the knowledge, the research, and the kindness of Miss *Oliveria Prescott*, author of "Form, or Design, in Music." (Duncan Davison and Co.)

NOTE 6.

On the meaning of *vair*, as an epithet of the eyes.

In mediæval Romances no other eyes were thought beautiful but “*les xex vairs*,” but what was precisely meant by this word has been differently understood. The word is undoubtedly derived from the Latin *varius*; but in later times it appears to have got spelled *vair*, ~~vair~~, and to have been sometimes confused with *vert*, “green.” The praises of eyes of this hue caused, not unnaturally, some surprise to critics. (v. *Roquefort*, Glossaire de la Langue Romane, s. v. “*Vair*.”)

It has been a question whether the word refers purely to the *colour* of the eyes, or to their *brightness* and *glimmering*. Thus in the “*Roman de la Rose*,” l. 533:

“Les yex ot plus *vairs* c’uns faucons,”

the gloss of M. *Francisque Michel* is “*percants*,” and if we translate the line literally,—“*uns faucons*” being the subjective case,—“she had her eyes more *vair* than a falcon (has),” this seems a very likely explanation, as the eyes of a (peregrine) falcon are not *grey*, but a “dark hazel brown” (*Morris*); but they are at the same time very “*piercing*” or “*flashing*.” On the other hand, in the English version

of the “*Roman de la Rose*,” usually printed among *Chaucer’s* works, this line is rendered,

“*Hir yen grey as is a faucoun;*”

where, manifestly, the allusion is to the general colour of the bird, which is on the back a “deep bluish grey, shaded off into ash colour;” and in the “*Roman de Fierabras*” occurs “*Les ex vairs et rians plus d’un faucon mué,*” where, apparently, the idea is the same.³

Again we find such a comparison as

“*Les iex ot vairs come cristal.*” (Barbazan, ed. Méon iii., 239),

where at first sight it would seem the point of likeness must be the “*flashing*” or “*brightness*;” but the equivalent comparison in English is “*eyen grey as crystalle stone,*” (“*Sir Eglamour*,” in the “*Thornton Romances*”), and “*eyen grey as glas,*” (*Chaucer*, Prologue, 152); with regard to which it has been suggested that these “*grey*” eyes mean much the same as we now call “*blue.*” (See “*Thornton Romances*,” ed. by *Halliwell* for Camden Soc., p. 280, note on the passage above cited.)

But the passage most decisively in favour of understanding the epithet of the colour, is that

³ Of course in the days when hawking was a favourite pastime, these comparisons were much more natural and much more readily grasped than they seem to us now.

in "Li Jus Adan" by *Adam de la Halle*, (*Bartsch, Chrestom.* 1875, col. 376, line 42), where the speaker, describing the effect of Love, in heightening and transfiguring the features of the loved one in the fancy of the lover, says

"*Si noir oel me sambloient vair*"

(her *black* eyes seemed *vair* to me).

We note also that the epithet "*vair*" is applied to horses, as "*Le vair Palefroi*;" and "*destriers blancs è vair è ferranz*," (R. de Rou, 4100); and it is, of course, in derivation the same word as the name of the kind of fur called "*Vair*," (v. note p. 96).

On the whole it seems best to take "*iez vairs*" to mean eyes of a *bluish grey*; though it seems probable that before the word froze into an "*epitheton constans*" no very decided distinction was made between the *brightness* and *colour* of eyes, so that the epithet as originally bestowed included both, and referred to the general appearance of bright, transparent-looking eyes,—which qualities, we may observe, are usually more noticeable in eyes of a blue or grey colour. We could very easily understand how comparisons (as, to *glass* or *crystal*), first formulated when the epithet had a more general meaning, would survive in literary use after the word itself had acquired a more exact

definition, or taken on such a distinct "connotation" as would arise when it was most familiar as the name of a fur.

(v. *Roquefort's "Glossaire:" Raynouard's "Lexique Roman" Du Merit's glossary at end of "Florie et Blanceflor."* and *Halliwell's "Thornton Romances," loc. cit.*)

NOTE

On the word "baceler."

For this word—and its English form "bachelor"—there have been several more or less absurd derivations propounded; and its various senses have been much confused, chiefly from disregard to the fact that it underwent, during the period over which our knowledge of the old French language extends, a well marked succession of changes of meaning.

The original meaning of the word *Baccalarius* was "the proprietor of a *baccalaria*," or "farm," (from mediæval Latin *bacca* = classical *vacca*), a person above the serf, but still a vassal of inferior rank. The word, however,—very possibly from its likeness to *bacele*, *bachele*, "a young girl of lower rank," (from Celtic *Bach*, "little,")—seems always to have had some affinity for the meaning of *youth*, and gradually came to mean a youth in general, especially

one too young to be a knight ; besides other meanings with which we are now more familiar.

The point to be noticed here, is, that in this work it has nearly or quite its earliest sense ; though even here, apparently, the idea of *youth* is not wholly absent. In Sections 2, p. 8, and 4, p. 11, “un bacheler qui du pain li gaaignera par honor,” can hardly mean a young knight who would gain her a living by his sword, or anything but a young man, *not of noble rank*, who would earn for her a living in some honourable calling. It must be remembered that Aucassin himself was not yet technically a “knight,”—“il ne voloit estre cevaliers,”—and had *bacheler* here had its later sense of the lowest rank of knighthood, there would not have been that great distinction between the proposed husband for Nicolette, and Aucassin himself, which it is his father’s evident intention to draw. In translation I have simply rendered it “young bachelor,” though the earliest use of the word does not seem to have made its way into English Literature.⁴ “Squire” would translate the word in its later use, but hardly here ; “carle” would be rather the equivalent of the “villein” in Section

⁴ Its use in “Piers Plowman,” is, according to *Skeat*, a “novice in arts or arms” *Chaucer* uses it in its meaning of the lowest rank of knighthood, as well as in its two modern senses.

24; while "yeoman" is too essentially English-sounding not to seem incongruous.

(See *Brachet* "Dict. Etymologique," s. v. "Bachelier," and *Du Cange*, "Glossarium," s. v. "Baccalarius.") •

NOTE d.

On Aucassin's Declaration. (Section 6, p. 95.)

It would be a mistake to see, in this celebrated passage, an evidence of irreverence in the poet himself. His primary intention is to depict, by the very climax of possible asseveration, the depth of Aucassin's passion for Nicolette. That the writer allows himself to put such language into his hero's mouth, shows, it is true, a liberality of idea more akin to the thought of the nineteenth century than to that of the thirteenth; and we may even go further, and admit that the poet shows a certain amount of sympathy with his hero's contempt for "cile pretre," (notice the scorn of "cile"), and with his declared preference for sharing the fate of "li bel clerc et li bel cevalier." But without calling this, with Mr. Pater, a "noble antinomianism," we may at least protest that it is a rebellion against the dogmas of Sacerotalism rather than against the truths of Religion. If we accept Suchier's judgment,

and place the poet in the first half of the thirteenth century, it seems at least possible that there may be some connection between this utterance, and the Albigensian Heresy. The Crusade against the Albigenses lasted from A.D. 1209 to 1229; and one of its most important military events was the siege, in 1216, of Beaucaire itself, the central scene of our story. The “*viel caitif*” is at least as likely to have been a waif from this desolating warfare, as “*un soldat revenu des prisons des Sarrazins*. Moreover, if we find fault with the poet for the irreligious sentiments of his hero, we must set off against them the gentle devoutness of his heroine,—“*ele segna son cief*”—“*ele se commanda a Diu*”—“*si se prend.... Jhesum a reclamer*”—“*Se Diu plaist je m'en garderai bien, et Dix m'en gart!*”—and still more must we allow him the credit of his own belief in Providence: “*Si con Dix le vaut, qui les amans ainme.*”

NOTE e.

On the mediæval Hours of the Day.

The hours of the day mentioned in this work, viz., “Prime,” “Tierce,” and “None,” are the same as the ecclesiastical “*Horae*,” (*Matutina: Prima Tertia: Sexta: Nona. Vespera.*

Completorium) "Prime" was 6 a.m. "Tierce" 9 a.m. [“Sext” 12 noon.] “None” 3 p.m. The meal eaten at this time was thence called “none-mete,” or “none-schenke,” (whence “nuncheon.”) Later the hours were changed, so that “noon” came to mean mid-day. In the “Dict. of Christian Antiquities,” it is stated that “Prime” comprehended the three hours *before* the exact hour of “Prime”—and the other “hours” the same. If so, it is easy to see how “none” could have got shifted from meaning the end of the three hours to meaning the beginning. In this story however, the hours seem to mean the exact hours; as one speaker uses the expression “entre prime et tierce,” (Section 22). The origin of this general use of ecclesiastical terms in reckoning time, would probably be found in the fact, that the bells rung at the canonical hours, in convent and minster, would be usually the only way in which the exact time of day was known in the country round.

(See *Du Cange*, Glossarium, s. v. “Hōræ” (*canonicæ*): *Skeat's Note to “Piers Plowman,”* vi. 147: also the article on “Hours” in the “Dictionary of Christian Antiquities,”—though the period referred to in this last, does not come up to a date late enough to throw much light on Time as reckoned at the date of this story.)

NOTE f.

On Beaucaire ; and the “Country of Toelore.”

It is noticeable that, though this story is written in a dialect of Northern France, all the French places mentioned in it,—Beaucaire, Valence, Limosin, Provence,—are in the district of the Provençal dialect. Even the pilgrim who is only incidentally mentioned (ll. 17,) comes from Limousin, a place so essentially Provençal that its name was sometimes given to the language, more usually known as “Provençale,” or the “Langue d’oc ;” and, according to Raimond Vidal, this language was there spoken with especial purity.

The chief scene of the story is laid at Beaucaire, a place of some antiquity, interest, and importance. It lies on the right bank of the Rhone, facing Tarascon, with which it is connected by a bridge. The castle, now in ruins, stands in a commanding position on a ridge of rock overlooking the town. The place existed in Roman times under the name of *Ugernum*, a name which was superseded by that of *Bellum Quadrum*, or *Belli Quadrum*, whence *Beaucaire*. The first mention of it in mediæval history is in 1067, in a deed of partition between Raymond and Bernard, sons of Bérenger, Comte de Narbonne. In 1216 it was besieged by Simon de Montfort, in the

crusade against the Albigenses. The great fair, held yearly in July at Beaucaire, and its chief title to fame in later days, is "confirmed" as early as the beginning of the thirteenth century, and must therefore have existed even before that.

Though the writer of *Aucassin* invents a "Count of Beaucaire"—a title that never existed,—in other matters he shows some knowledge of the place, as that it had a castle, and lay near the river (18). The objection raised by *G. Paris*, that in Section 34, he makes it, apparently, lie close to the seashore, is made light of by Dr. *H. Brunner*, who points out that, without assuming, as Prof. *Suchier* suggests is possible, that the sea did in old days flow over the flat country between Beaucaire and the sea, we are not bound to take the expression "li nés . . . arriva au castel de Beaucaire," as meaning that it actually arrived under the very walls of the castle. We might also add, that the Rhone is really navigable for fair sized vessels as far up as Beaucaire; and though here the ship is driven by a storm and wrecked, which is hardly compatible with its progress so far up the river, still, if it was a familiar fact to the poet that ships actually arrived at the town, it would be but a slight poetic license to make a wreck take place there also. Such a deviation from

literal possibility, while it may well be taken to show that his audience were not so familiar with the place as to see the mistake, can certainly not be used as a proof that the poet himself had never been there. *Suchier* points out further, how significant of a personal acquaintance, at least with some part of Provence, is the introduction of "l'erbe du garris," the *Quercus coccifera*, or "Keimes oak," which Nicolette takes to build her bower, in Section 19.

(See *Suchier*, Introduction to "Aucassin und Nicolete." *H. Brunner*, Über Aucassin u. Nicolete. *Le Bas*, Dictionnaire Encyclopédique, (s. v. *Beaucaire*). *La Rousse*, Dict. Universel du xix^{me} Siècle (ditto). *Eycette*, "Histoire de Beaucaire." "Nouvelles Recherches pour servir à l'histoire de Beaucaire," (Avignon: 1836).

As to the "Country of Torelore," any speculations as to the existence of such a place must savour somewhat of absurdity; and what authority *Sainte-Palaye* had for asserting that "Pays de Turelure" was a common nickname for Aiguemortes, is not now known. It is possible that the poet had in his mind the name of Torello (a place marked in old maps on the N.E. coast of Spain), to which he gave an intentionally ludicrous turn. But questions more worth asking with regard to this episode

are, where had the poet heard of the practice of the *Couvade* (see next note), and if that part of the absurdities of Torelore is borrowed from facts, as it evidently is, was the other ludicrous incident, the battle with “eggs and flesh cheeses,” founded in the same way on something he had heard of as really existing? As to the first question something is said in the next note: as to the second, we may say that it seems on the face of it to be merely an invention, designed to be in keeping with the effeminate habits of the country, which Aucassin makes the king swear to do away with.

As *Sainte-Palaye's* rendering of “Aucassin et Nicolette” is now rare, I append in full his note on Torelore :

“On s'imagineroit peut-être que le Pays de Torelore seroit à l'extrémité du monde, bien éloigné de la Patrie d'Aucassin; mais d'habiles gens très-versés dans la connoissance de ce Pays, ont conjecturé avec raison que Torelore étoit Aiguemortes, Port de Mer du tems de S. Louis, qui encore aujourd'hui est appellé vulgairement Pays de Turelure, à cause des singularités qui regardent le Pays et ses Habitans; ceux-ci presque tous Pêcheurs gagnent leui vie à reculon; marche ordinaire de ceux qui pêchent en retirant leurs filets; c'est un Pays d'ailleurs où plus il pleut, plus la terre est dure, parceque le sable qui fait le sol, s'endurcit par la pluye; les

Montagnes de ce Pays-là, qui ne sont que de sable, sont souvent transportées par les vents ; c'est enfin un Pays où plus il fait chaud, plus il gèle ; le sel des Salines de Pécacis, voisin d'Aiguesmortes^s, ne se cristallisant (ce qui est une espèce de congélation) que par la force de la chaleur.”

“Les amours du bon vieux tems,” ed. 1576,
p. 51 : Ed. 1760, p. 48.

Suchier notes that in *Spruner's Historical Atlas*, 1846, under Aiguesmortes is the name Turelure in brackets—evidently on the ground of *Sainte-Palaye's* statement.

NOTE g.

On the practice of the Couvade.

The very curious practice known as the “Couvade,” which is here introduced as existing in the country of Torelore, is probably familiar to most English readers from the lines in “*Hudibras*,”

“For though Chernes go to bed,
And lie-in in their ladies' stead—”

There is a full account of its different forms, and of the various, and very remote, parts of the world in which it has been observed, in Tylor's “Researches into the Early History of Mankind,” in the chapter headed “Some remarkable customs.” The essence of the prac-

tice, wherever found, is that, when a child is born, the father goes to bed for a certain time after the birth instead of the mother. Mr Tylor finds the origin of the custom, partly in the idea of the child belonging exclusively to the father, and partly in the want of distinction, in savage intelligence, between objective and subjective relations,—a mere external relation not being distinguished from the close relation of part to whole, or cause to effect. This confusion—so difficult for those on a higher plane of intelligence even to imagine possible—is seen in many other practices and beliefs of uncivilized races, underlying, for instance, as Mr. Tylor points out, the belief comparatively recent even in England, that harm done to a waxen image of a person was exactly reproduced in that person's actual body. Dr. H. Brunner suggests that a further notion underlies the custom, viz., that the "demons" of disease, who were plotting against mother and child, might in this way be tricked.

The custom is mentioned in *Diodorus Siculus*, as prevalent among the natives of Corsica, and by *Strabo*, among the Iberians of the North of Spain. It was probably in this latter region that the writer of *Aucassin* had heard of it, as it is said to have survived even into this century among the Basques of Biscay.

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BIBLIOGRAPHY

DR. H. Brunner has given some account of most of the editions and translations of "Aucassin et Nicolette," in his treatise mentioned below, and Prof. Suchier, in his Introduction, mentioned all the editions which had been published before his. Much of the information here given is derived from these two sources, especially with regard to the part which Germans have taken in reproducing the work. I have however carefully examined nearly every edition and reproduction here mentioned; though in the case of the rare ones I have usually had access to only one edition of that particular reproduction. The list here compiled is probably faulty,—especially in the notices which may have appeared in Reviews or Magazines. I shall be grateful for any suggestions which might make it more complete.

SCHEME.

- A. MSS.
 - (a) Original.
 - (b) Modern.
- B. REPRODUCTIONS OF THE OLD FRENCH TEXT.
 - (a) Complete.
 - (b) Fragmentary.
- C. TRANSLATIONS AND REPRODUCTIONS OF THE STORY.
 - (a) Direct translations.
 - (b) Indirect tanslations, and reproductions not literal.
- D. SEPARATE DISSERTATIONS: CRITICAL OR GRAMMATICAL.
- E. IMPOSTURE

A. MSS.

(a) Original.

There exists but one original MS. of "Aucassin et Nicolette," preserved in the *Bibliothèque Nationale* at Paris, no. 2168, (formerly 7989^b.).

(b) Modern.

—I. From a note in Méon's edition of *Barbazan*, (i. 380) it would seem that the copy made by M. de Sainte-Palaye from the original MS. was, at the date of this edition, (and may therefore be still) preserved in the *Bibliothèque de l'Arsenal*.

—II. There appears to exist also a Modern MS. on vellum, illustrated with about eighty very beautiful miniature paintings, the work of the late Charles Leblanc. This was sold by the artist, in 1853, for the sum of 6,000 francs, to the late Comte de Pourtales; but what has since become of it, I have been unable to discover.

B. REPRODUCTIONS OF THE O. F. TEXT.

(a) Complete.

—I. *Fabliaux et Contes des Poètes françois des xi. xii. xiii. xiv. et xv^e Siècles, tirés des meilleurs auteurs: publiés par Barbazan.* Nouvelle édition, augmentée et revue par M. Méon. 4 vols. 8vo. Paris: B. Warée, oncile, 1808.

Vol. i., pp. 380 to 418, contains the O. F. text of *Aucassin et Nicolete*, with the musical notation, as in the MS.

—II. *Fabliaux ou Contes*, par *Le Grand d'Aussy*. 31d^e edit., 5 vols. gr. 8vo, 1829. [See below, under "TRANSLATIONS," C. a. II.]

At the end of each vol. is an appendix of "choix et extraits d'anciens Fabliaux," (paged separately) That at the end of vol. iii. contains, pp. 9 to 25, *Aucassin et Nicolete*.

The text followed appears to be simply that of *Méon*, with no sign that the MS. had been consulted. *Du Méril* and *Brunner* attribute this recension to *Francisque-Michel*.

—III. *Geschichte der altfranzösischen National-Literatur*, J. L. Ideler. 8vo. Berlin, 1842. contains, pp. 317 to 342, the text of *Aucassin et Nicolete*, after *Méon's* recension.

—IV. *Livre Mignard, ou la Fleur des Fabliaux*, par Charles Malo. 12mo. Paris: L. Janet. (date?) contains the text of *Aucassin et Nicolete*, after *Méon's* recension.

—V. *Nouvelles Françaises en Prose du xiiie Siècle*, publiées d'après les Manuscrits, par MM. Moland et d'Héricault. 12mo. Paris: Jannet. 1856. (Bibliothèque Elzévirienne), contains, pp. 231 to 310, the text of *Aucassin et Nicolette*, with the music noted in old notation.

—VI. *Aucassin et Nicolette*, Roman de Chevalerie, publié avec introduction et traduction

par *Alfred Delvau*. gr. 8vo. Paris, 1866. [Only 150 copies printed]

The music is noted in red,—in square notes, but on a stave of 5 lines, instead of 4. M. *Delvau* appears to have followed the recension of *Moland et d'Héricault*, without consulting the MS,¹ though he has given an archaic appearance to his text, by printing it in black letter, with numerous abbreviations. :

—VII. *Aucassin et Nicolette*, chantefable du douzième siècle traduite par *A. Bida*, révision du Texte original par *Gaston Paris*. sm. 4to. Paris Hachette, 1878. With frontispiece and eight illustrations, etched by the translator.

∴ Noticed by *H. Suchier* in the *Augsburg Allgemeine Zeitung*, 1 Dec. 1878.

—VIII. *Aucassin und Nicolete*, neu nach der Handschrift, mit Paradigmen u. glossar, von *Hermann Suchier*. Thin 8vo. F. Schoning: Paderborn, 1878.

∴ Noticed by *A. Tobler* in the *Zeitschrift für Romanische Philologie*, ii. 624, (1878).

by *G. Paris*, in *Romania*, VIII. 284.

by *G. Raynaud*, in the *Bibliothèque de l'École des chartes*, 40, 96.

by *E. Stengel*, in the *Jenaer Literaturzeitung*, 15 March, 1879.

¹ It is evident *inter alia* from his making the same omission of ten words, p. 36 (*Nouv. Franç* p. 299)

Second edition, 1881, differing but slightly : only “carefully revised, and the text collated anew with the MS.”

(b.) Fragmentary.

—I. *Chrestomathie de l'ancien Français* (viii^e—xv^e Siècles) par *Karl Bartsch*, Leipzig. (1st ed. 1866 : 2nd, 1871 : 3rd, 1875 : 4th, 1880.) contains part of *Aucassin et Nicolette*, (sections 11-26, line 6,) from the text of the *Nouv. Franç.*, collated with the original MS. by *M. Meyer*. (In the 3rd ed. 1875, it is comprised in columns 279-292.)

—II. *Choice readings from French History*, edited by *Gustave Masson*, Part I. : Hachette, London and Paris, 1880 : contains, pp. 17-20, three sections (8-10) of *Aucassin et Nicolette* from the text of the *Nouvelles Francoises*.

C. TRANSLATIONS AND REPRODUCTIONS
OF THE STORY.

(a.) Direct Translations.

—I. *Histoire ou Romance d'Aucassin et de Nicolette*, [in Modern French by *La Curne de Sainte-Palaye*.]

This was the earliest modern reproduction and appears to have been published,

1st, in the *Journal Mercure*, 1752.

2nd, separately, 12mo. Paris, 1752.

3rd, under the title “*Les amours du bon vieux temps*,” (a translation of the *Chastelaire de St. Gilles* being added,) 12mo. Vaucluse et Paris, 1756.

4th, under this last title, again, 12mo. in 1760.

∴ Of the 1756 édition a bookseller’s agent in Paris writes, “C’est une petite plaquette de toute rareté, qui s’est vendue, bien reliée il est vrai, en France jusqu’ à 40 fr.”

—II. *Fabliaux ou Contes, du xii^e et du xiii^e Siècle*, traduits ou extraits d’après divers Manuscrits du tems. [*Le Grand d’Aussy.*] 4 vols, 8vo, Paris, 1779. Vol. ii., pp. 180-217, contains a version in Modern French of *Aucassin et Nicolette*.

A second édition appeared in 5 vols., sm. 12mo. Paris, 1781, adding to the title, “augmentée d’une dissertation sur les Troubadours,” and the author’s name, *M. Le Grand*. The version of *Aucassin et Nicolette* is contained in vol. iii. pp. 30-72.

A third édition, 5 vols. gr. 8vo, Paris : Jules Renouard, 1829, has the title as above, but adds, “traduits ou extraits par *Legrand d’Aussy*. Troisième édition, considérablement augmentée.” The version of *Aucassin et Nicolette* is contained in Vol. III. pp. 341-373.

This édition has 18 illustrations on steel, of which 15 are by *Moreau*, including the one to

“Aucassin.” At the end of each volume is an appendix of O. F. texts, (see *antea*, B. a. II.)

∴ Brunner declares that *Le Grand d'Aussy's* is simply a “prose version of *Sainte-Palaye's* rendering, with no use made of the MS., which however the translator affirms he has seen.” It should therefore strictly be included among the “Indirect reproductions;” but as it is itself the principal source of numerous later reproductions, it is here reckoned among the “Direct translations.”

—III. “*Minerva*” *Taschenbuch für das Jahr 1833*, Leipzig, contains, pp. 117-164, a German translation of *Aucassin et Nicolette*, by O. L. B. Wolff, with a brief introduction, in which he prints a specimen of the music, in old notation. The translation was made from Méon's edition.

—IV. *Histoire de la Poésie Provençale*, par M. Fauriel. 3 vols. 8vo, Paris, 1846.

Vol. III, cap. xxxvii., pp. 180-218, contains a version in modern French of *Aucassin et Nicolette*. This was left unfinished by M. Fauriel, and the remaining part was condensed and rendered by the Editor, M. Jules Mohl.

—V. *Aucassin und Nicolete*, Altfranzösische Roman übersetzt von Dr. Wilhelm Herz, 1865.

A second édition, 16mo. Troppau. [1868].

—VI. *Aucassin et Nicolette*, publié avec traduction par A. Delvau, gr. 8vo, Paris, 1866 (See above, B. a. VI.)

—VII. *Bibliothèque Bleue*² *Collection des Romans de Chevalerie*, mis en Prose française moderne, avec illustrations, par Alfred Delvau. 4 vols. sm. folio, Paris, 1869.

Vol. 1, pp 314-327, contains *Aucassin et Nicolette*. This work appeared originally in 1859, in numbers stitched in blue paper. The number containing *Aucassin* begins with *Berthe aux grands pieds*, and ends with *Alboufaris*.

The translation varies slightly from that in *Delvau's* edition of the text, mentioned last.

—VIII. *Aucassin et Nicolette*, traduite par A. Bida, etc., sm. 4to. Paris, 1878. (See above, B. a. VII)

(b) Indirect Translations; and Reproductions, not literal.

—I In the fourteenth-century MS. of "Huon de Bordeaux," known as the "MS. de Turin," additions are made equal to twice the length of the original story—taking the "MS. de Tours" as either the original or the nearest approach to it now extant. (v. "Huon de Bordeaux," in "Les Anciens Poètes de la France." Introd. pp. xliii. xliv.) These additions appear to have been made by weaving together, so as to fall into the "Carlovingian Cycle," stories not originally

² This name is taken from the more celebrated eighteenth-century "Bibliothèque Bleue," published by M & Mme Oudot

connected with it. Among the stories so inwoven are the adventures of a pair of lovers, "Claurette et Florent," which are taken directly from the story of *Aucassin et Nicolette*. The only name which is preserved unchanged is that of the father of Florent, who, like the father of Aucassin, is called Gaïn; but the main incidents, down to the escape of the two lovers, and their embarking together on board ship, are reproduced directly; though with amplifications,—as when we are told at the beginning how the heroine came to be a captive in the same town as the hero; and variations,—as when Clairette escapes, not from the window, but by loosening the fresh brickwork that closed the doorway of her prison.

The numerous prose versions of "Huon de Bordeaux," ranging from 1454 to the present century, appear to have been taken from the later version of the "Chanson de Geste," and therefore mostly embody this and the other additions.—(For the Bibliography of "Huon de Bordeaux," see *Brunet*, "Manuel du Libraire," sub nom., and the Introd. in the "Anciens Poètes.")

—II.—"Mademoiselle de Lubert, qui a donné une édition nouvelle des *Lutins de Kernosi*, y a inséré ce Fabliau dont elle a fait une Conte de Fées. Les deux amants y sont nommés

Etoilette et Ismir." (*Le Grand d'Aussy*, in *Fabliaux ou Contes.*)

The first edition of the *Lutins* appeared in 1707 (H. Brunner.)

I have been unable to get hold of a copy of this "édition nouvelle," or to verify the statement of *Le Grand d'Aussy*.

—III. "Aucassin et Nicolette, opéra-comique en trois actes, paroles de Sédarne, musique de Grétry, représenté à Versailles le 30 Dec. 1779, et à Paris le 3 Janvier, 1780." (Larousse, Dict. Univ.)

In the *Oeuvres choisis de Sédarne*, Paris, 1869, pp. 284-317, is printed "Aucassin et Nicolette, ou les mœurs du bon vieux temps. Comédie en trois actes, et en vers, mise en musique. (7 Janvier, 1782.)"

The story is taken from *Sainte-Palaye's* rendering.

—IV. *Fabliaux choisis*: mis en vers par M . . . 32mo. Amsterdam and Paris, 1785. This contains a verse rendering of five of *Le Grand D'Aussy's* "Fabliaux ou Contes," (as well as of "Rosemonde.") The first in the book (pp. 1-39) is *Aucassin et Nicolette*.

—V. *Tales of the Twelfth and Thirteenth Centuries* · sm. 12mo, 2 vols. 1786. This is a prose translation, in English, of some of the "Fabliaux ou Contes" of *Le Grand*. Among them is *Aucassin and Nicolette*.

A second edition, containing thirty-three tales, appeared in 1789, in one volume, under the name of *Norman Tales*.

A third and fourth, containing forty tales, appeared under the same name. (dates ?)

A fifth, containing fifty tales, is entitled, “*The Feudal Period*, illustrated by a series of Tales Romantic and Humorous, edited by *W. Carew Hazlitt*. London, Reeves and Turner, 1873.” sm. 8vo.

In this last edition, *Aucassin and Nicolette* is comprised in pp. 204 to 224.

—VI. *Choix de Fabliaux*, mis en vers. 2 vols. Genève et Paris, 1788. [By *Imbert*]

In the second vol., pp. 131-157, appears, *Aucassin et Nicolette, Poème ou Romance en quatre parties. Air Avec les jeux dans le village*.

The story is taken from *Le Grand's* version.
—VII *Fabliaux or Tales*, abridged from French MSS. of the twelfth and thirteenth centuries by *M. Le Grand*, selected and translated into English verse. [By *G. L. Way*.] 2 vols. royal 8vo. London, 1796.

Vol. I. (? issued before vol. II. ?) contains, pp 1-35, *Aucassin and Nicolette*, in rhyming heroics, 768 lines.

A “new edition” (? 2nd or 3rd ?) appeared with the same title, but adding—“by the late *G. L. Way, Esq.*, with a preface, notes, and

appendix by the late *G. Ellis, Esq.*" 3 vols. 8vo. London, J. Rodwell, 1815.

This work is chiefly known now as being illustrated with woodcuts by the brothers *T. and J. Bewick*.

—VIII. In the "Berlinischer Taschenkalender" for 1820, appeared the first two Acts of a romantic Opera by *J. F. Koreff*, entitled "*Aucassin und Nicolette, oder die Liebe aus der guten alten zeit.*"

Brunner says that *Koreff* followed *Sainte-Palaye's* version; but he has been unable discover if more than these two Acts was ever published.

Heine addressed a sonnet to *Koreff*, on this play.

—IX. In 1825 was produced the *Count von Platen's* play, "Treue um Treue," founded on the story of *Aucassin and Nicolette*, (theii names being preserved).

According to *Brunner*, *von Platen* appears to have followed principally the "*Fabliaux choisis mis en vers par M. . . .*"

The play is to be found in the 3rd volume of the Collected Works of the *Count von Platen*, 5 vols. Stuttgart and Tubingen, 1853.

—X. *Das Novellenbuch, oder Hundert Novellen nach alten italienischen, spanischen, franzósischen, etc., von Eduard von Bulow.* 3 vols. 8vo. Leipzig, 1836.

Vol. iii., pp. 30-39, contains a translation in German of *Aucassin et Nicolette*, from *Sainte-Palaye's* version.

—XI. *La France aux temps des Croisades*, par *M. le V^{te} de Vrublanc*. 4 vols. 8vo. Paris: vols. 1 and 2, 1844 · vols. 3 and 4, 1849.

Vol. iii., pp. 231-241, contains an epitome of the story of *Aucassin et Nicolette* made from *Le Grand D'Aussy's* rendering.

—XII. *Histoire littéraire de la France* (xxviii. vols. 4to).

Vol. xix., 1835, contains a full epitome of *Aucassin et Nicolette*, with some quotations, apparently made direct from the MS. and not from *Méon's* edition. This Notice was by *M. Amaury Duval*.

—XIII. *The Lovers of Provence, Aucassin and Nicolette*, rendered into modern French by *Alexandre Bida*, translated into English verse and prose by *A. Rodney Macdonough*; Illustrated. [With Introductory note by *E. C. Stedman*] New York, 1880.

The illustrations are engraved on wood, and are 16 in number, of which 9 are reproductions of *Bida's* etchings in his French version.

D. SEPARATE DISSERTATIONS: critical or grammatical.

—I. *Studies in the History of the Renaissance*, by *Walter H. Pater*: 8vo. London, Mac-

millan, 1873 : contains, pp. 1-17, an article on “*Aucassin and Nicolette*,” with a quotation (from *Fauriel’s* version) of Aucassin’s speech, “En Paradis qu’ai-je à faire ?” (Section 6), and a translation in English (also from *Fauriel’s* version) of the passage describing Nicolette’s escape from the chamber, (Section 13).

A second edition bears an altered title, *The Renaissance, Studies in Art and Poetry*, by *Walter Pater*, second edition, revised. 8vo. London, Macmillan, 1877.—On pp. 1-31 is an article, “Two Early French Stories,” (i.e., *Aucassin and Nicolette*, and *Amis and Amiles*), embodying much of the article in the 1st edition, omitting the French quotation, but retaining the translated passage.

—II. Über *Aucassin und Nicolette*, by *Hugo Brunner*, is a paper, sm. 4to, of 32 pp., in columns, published in 1880 as an “Inaugural-Dissertation” for proceeding to the Doctor’s degree, and with an altered title-page, in 1881, in the *Programm der Realschule zweiter Ordnung zu Cassel, 1880-1881*.

It consists of two parts, the first being a general critique, with a special comparison between *Aucassin et Nicolette* and *Floire et Blanceflor*, (this comparison occupies pp. 6-21); the second comprising the Literary History of the work — to which, as I said above, these Bibliographical notes owe much.

—III. Die Wertstellung in der Altfranzösischen Dichtung *Aucassin et Nicolette*, von Julius Schlichum, Heilbronn, 1882. 8vo, pp. 45.

This is the⁹ 3rd number of vol. iii. of *Französische Studien*, herausgegeben von G. Korting und E. Koschwitz.

E. IMPOSTURE.

A bibliography of *Aucassin et Nicolette* would not be complete without allusion to the fictitious authoress, *Barbe de Verrue*, who is said to have borrowed the *Aucassin* from an equally fictitious Provençal troubadour, *Jérôme dict l'Africain*. These personages are the invention of Ch. Vanderbourg, and his statements about them are introduced into the preface to the “Poésies de Marguerite-Eléonore Clotilde de Vallon-Chanlis,” Paris, 1824, poems composed by Vanderbourg himself. (See Brunner, u. *Auc. u. Nic.* p. 2.)

Vanderbourg cites twenty lines of a supposed “Prologue” to *Aucassin* but they unfortunately betray the imposture, among other things by following the modern arrangement of alternating masculine and feminine rhymes. The lines are wholly worthless, and cannot even be quoted as an example of the misplaced ingenuity of literary impostors.

GLOSSARY.

GLOSSARY.

THIS glossary has been compiled chiefly for those who may wish, without having thoroughly mastered the grammar and forms of the old French language, yet to be able to read this little tale in its original tongue. The most puzzling grammatical forms are therefore explained, as well as those words which are not to be found in a modern French dictionary, or whose early form differs much from the modern word.

EXPLANATION OF SIGNS.

O. F.=Old French.

M. F.=Modern French. When in brackets (M.F.----) the meaning of the modern word is somewhat different.

O. E.=Old English.

S.=Section.

A.

Abatre : M.F. abattre : *to abate.*

Abosm   : *distressed, cast down.*

Acater : M.F. acheter : *to buy.* [O.E. acater= *a purveyor* · acates=*provisions.*]

Acenei : *to summon.*

Aciever : M.F. achievever : *to achieve, accomplish.*

Acoillir : M.F. accueillir : *to begin, undertake (a journey).* [O.E. accol= *to gather in a circle* Spenser.]

Acoler : *to embrace.* [O.E. acolen, in same sense.]

Acouter : M.F. accouder : *to lean on one's elbow.*

Acuiter : M.F. acquitter : *to acquit.*

Acuser : M.F. accuser : *to accuse, denounce*

Adolé : *grieved, afflicted.*

Adrecier : M.F. adiesser : *to direct, address.*

Afaire : M.F. affaire : *matter, business.*

Afferiés : (S. 25, l. 14.) 2nd plur. Cond. from afferir : *to suit.*

Afier : *to promise, affirm.* [O.E. affy= *to trust to.*]

Afoikier : *to fork, separate.*

Afuler . M.F. affubler : *to wrap up, clothe.*

Aguisier : M.F. aiguiser : *to sharpen*

Aidier : M.F. aider : *to help, aid.*

Aie : (S. 2, p. 7.) 2nd Imperat. sing. from aidier.

Aim : 1st sing. Pres. Ind. of amer=aimer.

Ainc, Ainques : *ever.* with negative, *never.*

Ainme : 1st and 3rd sing. Pres. Ind. of amer = aimer.

Ains : *but.*

Ait : 3rd sing. Subj. pres. from aider=aider.
 Aues : 2nd sing. Imperat. from aider (aier)
 =aider.

Ajorner : *to dawn* · (the part. ajornée is sometimes used alone for *the dawn*)

. . . The Old English ajoernen has the sense of *fixing a day*, and the M.F. ajourner has the same meaning as the M.E. *adjourn*.

Alast : 3rd sing. Impf. Subj. from alir=aller.

Alec : (S. 29, l. 4.)=ilec : *there*.

Aleoir : *the passage behind the battlements*.
 [O.E. aluie, aloui.]

Aler : M.F. aller : *to go*.

Aleure : M.F. allure : in phrase “grant aleure” : *at a great pace*.

Alissiez : 2 pl. Impf. Subj. from aler=aller.

Alumer : M.F. allumer *to kindle*.

Amaladir : *to make ill*, or *to become ill*.

Ameor : *lover*. (Strictly this is the objective case, from Lat. *amatorem*: the subjective case being Amere(s), from Lat. *amator*, with the *s* added later as sign of the subjective case.)

Amer : M.F. aimer : *to love*

Amiete : dimin. of Amie, *friend* or *lover*.
 [O.E. Amy.]

Amissiez : 2nd plur. Impf. Subj. of amer=
 aimer.

Amont : *upwards, above*. (Still in use in M.F.)

Amuaffle : one of the many corrupted forms

in which the Arabic Amir, *prince* or *emir*, appears in O.F. The most frequent is Amiral [O.E. Amiral, Amerell, etc.]. In mediæval literature it usually means the *Sultan*.

Anblei (ambler) : M.F. aller l'amble : *to amble*.
Ancestrie : M.F. ancêtres (pl.) : *ancestor*. This is the subjective case, the objective being Ancissôr.

Ançois (que) : *rather (than), before (that)*.

Andex (andeus) : *both*.

Anemi : M.F. ennemi : *enemy*.

Anti, -e : M.F. antique : *antique, ancient*.

Anuit : *to-night*.

Aparellier : M.F. appareiller : *to prepare, make ready, apparel*. [O.E. apparail : *to provide, furnish*.]

Apeler : M.F. appeler : *to call, accost*. [O.E. appeal, without prep. *to*]

Aperceusent : 3 pl. Impf. Subj. of apercevoir : *to perceive*. [O.E. apperceive.]

Apoiier : M.F. appuyer : *to lean*. [O.E. appuyed, supported]

Aprocier : M.F. approcher : *to approach*.

Arbalestée : *a bowshot* (of a cross-bow).

Ardoir : *to burn*.

Arester (3 sing. pf. arestit, also aresta) : M.F. arrêter : *to stop*.

Argoit=ardoit : 3 sing. Impf. Ind. of ardoir (ardre) : *to burn*.

- Ariene : M.F. arrière . *back* (adv.)
- Arçon : *saddle-bow*. [O.E. arsoun.]
- Arme : (S. 6, p. 14) M.F. âme : *soul*.
- Asalır : M.F. assaillir *to assail*.
- Asanler : M.F. assembler : *to assemble*.
- Asaut : 3rd sing. Pres. Ind. from asalır.
- Asaut : M.F. assaut : *assault*.
- Asis=assis . pf. part. from asseir.
- Asognenter, Asoignenter : *to make (his) paramour* (*soignante*).
- Asseir (pf. 3 sing. assist) : M.F. asseoir : *to set, place, make to sit*.
- Assis : pf. part. of asseir. Bien assis : *well-ordered, well-arranged, symmetrical*.
- Astage : (S. 37, l. 3.) for Estage : M.F. étage : *house, building*.
- Atacier : M.F. attacher : *to attach, fasten*.
- Atenc : 1st sing. Ind. pres. from attendre = attendre : *to wait*.
- Atorner · (M.F. atours, attire) : *to arrange, equip, attire*. [O.E. atourned, equipped.]
- Auberc : *a hauberk, coat of mail*.
- Aumosne · M.F. aumône : *a kindness, alms*.
[O.E. aumone, almoyn.]
- Auquant : *some*.
- Ausı : M.F. aussi : *so, also*.
- Autresı : *so, also*.
- Aval : (prep) *down* · (adv.) *below*. (Survives in special uses in M.F.)
- Avaler : (M.F. avaler, *to swallow*) : *to descend*,

go down. [O.E. *avale* : *to descend*, or *to let down*]

Avenir : *to happen.* Pf. 3rd sing. *avint* : 3 sing. pres. subj. *aviegne* : pres. part. *avenant, pleasing.* [O.E. *avenaunt*.]

Avers : *against.*

Aveuc, Aveques, Avoc : M.F. *avec* : *with.*

Avoi · *alack!* Interjection “expressive of astonishment with an idea of opposition, discontent, irritation.” (Burguy.) [O.E. *avoy* ‘used to hounds.]

Avoir : (noun) *wealth, money.* [O E. *avere*.]

Avoir : (vb.) *to have.* *N'avoir que faire, to have nothing to do (with.)*

The parts in use in this work are the following :—

Ind. Pres. *ai* : *as* : *a* : *avons* : *avés* : *ont*.

Ind. Impf. *avoie* (1st sing.) : *avoi* (3rd sing.)

Ind. Perf. *oi, euc* : *eus* : *ot, eut* : *eumes* : *eustes* : *orent, eurent.*

Ind. Fut. *arai.* Cond. *aroie.*

Subj. Pres. *aie* : *aies* : *ait* : *aiions* · *aiiés*, *aiés* : *aient.*

Subj. Impf. *eusse, eusce* (1st sing.) : *euses* (2nd sing.)

Inf. *avoir.*

B.

Ba : (interjection.)

Baceler: M.F. bachelier: *a youth, (not of noble rank.)* v. note *c.* p. 169,

Baer: *to gape (in desire for), to desire eagerly.*
[O.E. bay= *to open the mouth entreatingly for food*, according to Halliwell's Dict. s.v. Bay, 10.]

Bal: *a dance.*

Bare: M.F. barre: *barrier, entrenchment.*

Baron: the objective case, and plural, of Bers: *a man, lord, husband.*

Baston: M.F. bâton: *stick, cudgel.* [O.E. baston.]

Batre: M.F. battre: *to beat.*

Bautisier: M.F. baptiser: *to baptize.*

Bé: a vulgar euphemism, in swearing, for Dé (Dieu). Cf. Mod. French Morbleu: and in English, *Gad*, and other expressions.

Bel, -e: M.F. beau: *fair, beautiful.* [O.E. bele. O.E. belamy=O.F. bel ami.]

Belement. *fairly, well.*

Beneir: M.F. bénir: *to bless:* 3 sing. pres. Subj. beneie, benie: Part. Pf. beneoit, benoist, benooit.

Ber: (adj.) *noble.* (also used as a noun, v. Baron.)

Beste: M.F. bête: *beast.*

Biauté: M.F. beauté: *beauty.*

Bis : (fem. bise, or bisse) . *dark gray.* [O.E. bis, byse]

Blecier : M.F. blesser : *to wound, hurt.*

Bliaut : *an outer garment.* [O.E. bleaunt : Mod. F. and E. blouse is the same word.]

Blondet : dimin. of Blond : *blond.*

Blons : subj. case sing. of Blond.

Bouce : M.F. bouche : *mouth.*

Boin = bon : *good.*

Bon(s) : (S. 4, p. 11.) *will, good pleasure.*

Bors : object. case plur. of Borc : M.F. bourg : *town, borough.*

Border : (Infin. used as substant. S. 7, l. 15.) *to jest.* [O.E. bourde.]

Bordir : (Infin. used as subst. S. 11, l. 34.) the same word as the last, with different conjugation.

Borgois : M.F. bougeois : *townsman, burgess.*

Borse : M.F. bourse : *purse, leathern bag.*

Bos : M.F. bois · *a wood.* [A Teutonic word ; English bush.]

Brace : *embrace* · used in a different sense from Brac [M.F. bras] *the arm.* Brace is fem. derived from the plural brachia : Brac (bras) is masc. derived from the sing. brachium.

Braies : *breeches.*

Brans : obj. case plural of Brant . *sword, brand.*

Buç : (S. 24, p. 54.) 1st sing. pf. Ind. of boire : *to drink.*

Buef: M.F. bœuf: *ox*, (used in S. 24 for *oxhide*.)

Bués: obj. case plur. of Buef, *oxen*.

C.

C' = que (S. 37, l. 15, etc.)

Cacier: M.F. chasser: *to hunt, drive*. 1st sing.
Impf. Ind. caçoie. ⁱ

Çainst: 3 sing Pf. Ind. of çaindre: M.F.
ceindre: *to gird*.

Çainte: fem. part. pf. of çaindre.

Cair: M.F. choir: *to fall*: 3 sing. Impf.
caoit: 3 sing. pf. cai.

Caitif, -ve (subj. case sing. masc. Caitis): M.F.
chétif · *wretched, miserable, cartiff*.

Cambre, Canbre: M.F. chambre: *chamber,*
room.

Cançon: M.F. chanson: *song*.

Cans: obj. case plur. (or subj. sing) of Canp:
M.F. champ: *field, plain*. [O.E. champe
in technical meaning: v. Halliwell.]

Canpegneus: obj. case plur. of Canpegneul.
M.F. champignon: *mushroom*.

Canpel (obj. case plur. Canpés) · *of or belonging*
to the field of battle. Estor canpel: *a fight in*
open field. “Grans canpegneus canpés”
seems to mean merely *mushrooms of the field*,
unless it is mock-heroic,—*great war-mush-*
rooms.

Cant (subj. case sing. Cans) : M.F. chant
song.

Cantefable : a ῥπαξ λεγόμενον used by thi
writer to describe his story, told half in verse
and half in prose.

Canter : M.F. chanter : *to sing*.

Caple (chaple) : *slaughter*.

Car : (before an imperative) *Now, Then*.
“Car pren tes armes!” *Now take thine
arms.*

Car : M.F. chair : *flesh, meat*.

Carbouclée : *a coal, piece of charcoal*.

Carbounée : *broiled meat*.

Carole : *a kind of dance*. [O.E carole]

Carue : M.F. charrue : *a plough, or team*.

Cast : 3 sing. pres. Subj. of cacier : *to drive*.

Castel : M.F. château : *castle*.

Cateron : *the nipple of the breast*.

Cauciés : subj. case sing. of pf. part. fron
caucier : M.F. chausser : *shod*.

Cauper : M.F. couper : *to cut*.

Caut : 3 sing. pres. Ind. of caloir (chaloir) : *to
matter, signify*. (Cf. M.F. nonchalant.)

Caut : M.F. chaud : *warm*.

Caviax, Caviaux : M.F. cheveux : *the hair*.

Cel : obj. case sing. of Cil : *that*. (Dem. Pron)

Cemin : M.F. chemin : *way*.

Cemise, Cemisse : M.F. chemise : *chemise,
shirt*.

Center=canter : M.F. chanter : *to sing*.

- Cerquier : M.F. chercher : *to search, seek.*
- Cest : obj. case sing. of Cis : *this.*
- Ceste : fem. of Cis . *this.*
- Ceval : M.F. cheval : *horse.*
- Cevalier, Cevaler : M.F. chevalier . *knight.*
- Cevaucier : M.F. chevaucher : *to ride.*
- Ci(S. 6, p. 15.) : subj. case masc. plural of Cil : *these.*
- Ciax : obj. case masc. plural of Cil : *these.*
- Cief : M.F. chef : *head:* also in sense of *end* or *beginning.*
- Cien : M.F. chien : *dog, hound.*
- Cier, -e . M.F. cher . *dear.*
- Ciere (noun) : *face, countenance, cheer.*
- Ciés · M.F. chez · *at the house of.*
- Cil : (subj. case sing and plur) *that, those.*
- Cis : (subj. case sing.) *this.*
- Cist : (subj. case plural) *these.*
- Civre (Cievre) : M.F. chèvre : *goat.*
- Clamer : *to call, name.* refl. *to call oneself,* as in “se clama orphenine,” “s'est clamée lasse.”
- Cler, -e : M.F. clair : *bright, clear.*
- Clop : *lame.* [In Cornish dial. clopping= *lame*, acc. to Halliwell.]
- Co, Cou : neuter of Cis : *this.*
- Coi, -e (Quoi) : M.F. coi, coite : *quiet, still.*
- [English *coy.*]
- Cointe : *well-bred, gracious; or trim, neat.* [O.E. coynt, Mod. E. quaint.] The two

words, from Lat. *cognitus* and *comptus* respectively, seem to have got confused. (See Burguys.v., and Skeat, Etym. Dict. s.v. *quaint.*) With the passage here,

Nicplete est cointe et gai,

may well be compared

Bergeronette sui, mais j'ai
Ami bel et cointe et gai

Le Jeu de Robin et de Marion, l. 94

Com, Come : M.F. comme : *as, how.*

Comencier : M.F. commencei : *to begin.*

Coment : M.F. comment : *how.*

Con=come : M.F. comme.

Conduist : 3 sing. Pf. Ind. of conduire : *to lead, conduct.*

Congié : M.F. congé. Piendie congié à : *to take leave of.*

Commander=comander : M.F. commander ;
to command, commend.

Commencier=comencier.

Conissiés : 2 pl. Pres. Ind. of conoistre : M.F.
connaître : to know.

Conpaingnet (dimin. from Conpaing) : M.F.
compagnon : companion.

Conplis. part. pf. of complir : *completed.*

Conte : obj. case sing. and subj. plural ~~or~~
Quens (Cuens) : M.F. comte : *Count.*

Contreval : (adv. and prep.) *down.*

- Corans: M.F. courant · subj. case sing pres part. from corre: M.F. couru : *eager, spirited.*
- Couecier: M.F. courroucer : *to anger, provoke.*
- Coit: M.F. couit: 3 sing. pres. ind. from corre: M.F. courir : *to run.*
- Cors: M.F. corps . *body.* S. 22, p. 48 : *the person or self.*
- Corset: dim. from Cois : v. note p. 47.
- Costé: M.F. côté : *side.*
- Costume: M.F. coutume : *custom.*
- Cote: M.F. cotte : *coat.*
- Coumencier = comencier.
- Counisçons: M.F. connaissons : 1st plur. pres. ind. of conoistie: M.F. connaîtie : *to know.*
- Coutel: M.F. couteau : *knife.*
- Coutelet: dimin. of Coutel.
- Couvenra: M.F. conviendra: 3rd sing. fut. of covenir: M.F. convenir : *to beseem, behove.*
- Covien, Covient: M.F. convient: 3rd sing. pres. ind. of covenir: M.F. convenir : *to beseem, behove.*
- Creanter: *to grant, agree to.*
- Creute: M.F. crypte : *crypt, vault.*
- Creveure: *chink, crevice.*
- Crigne: M.F. crin : *hair.*
- Cropent: 3 pl. pres. ind. of cropir: M.F. croupir: *grovel.* [O E. crope.]
- Cuer: M.F. cœur : *heart.*

Cueute: *mattress.* Cueute pointe: M.F. courte-pointe: *quilt.* [Eng. counterpane is a corruption of this word. v Skeat.]

Cuidier, Quidier *to think, believe.* 1st sing. pres. ind. cuit^h quit, quid. 3 sing. pf. cuida. 2nd pluri. cond. cuideriez.

Cururent: M.F. couruient: 3 pl. perf. of corre M.F. courir. *to run.*

D.

Damage: M.F. dommage: *damage, loss.*

Damedieu: (Lat. Dominus Deus) *the Lord God.*

Damoisel: M.F. damoiseau: *young lord, youth of noble birth.*

Damoisele: M.F. damoiselle, demoiselle: *young lady, (properly, of noble birth.)* [O.E. damozel.]

Dansellon: (Provençal, Donzelon) dimin. of danzel, damoisel.

Debonaie, de boin aire: *gentle, gracious, debonair.*

Decauç: M.F. déchaussé: *barefoot.*

Deduit: *pleasure, enjoyment.* [O.E. deduit.] In the "Roman de la Rose," the personified Deduit is called *Mirth* in the English version.

Deffremer (desfermer). *to unlock.*

Defors: (adv. and prep.) *without, outside.*

Dehait. *grief, sorrow*: used specially, with or without ait (subj. of avoir), as a malediction. [So in O.E. Datheit is used absolutely, as an imprecation]

Del=de le : M.F. du.

Delés : *near, alongside of*.

Delit. *delight, ecstasy*. [O E. spelling, delit]

Demant. 1st sing pres ind. of demander : *to ask*.

Demener: M.F. démener · *to conduct, manage, behave*: with dol, oī joie, *to exhibit grief or joy*. [Eng. to demean (oneself), in sense of *behave*.]

Dementer : *to lament, weep wildly*.

Demorer, demourei . M.F. demeurer : *to tarry, delay*. [O.E. demere, demoere]

Deneret : dimin. of Deniei.

Denier : M.F. denier : *money, coin*. also (in S. 18, p. 42.) as a coin of particular value, of which 12 went to one Sol (sou) : *a penny*.

Dens : M.F. dans : *in*.

Depeciés : M.F. dépecer (quite distinct from dépêcher) : *to break down, break in pieces*

Depoit: *delight, pleasure*. [O.E. dispoit · *sport*.]

Dervé. *deranged, distraught*, (from vb. derver.)

Deseure : (adv. and prep) *on, upon, above*.

Desfendre=defendie : *to defend*.

Desiretés : M.F. déshérité : *disinherited* 'part. from desueter) [O.E. disheited.]

Desisiens : 1st plur subj. impf. of dire : *to say.*

Desos, Desox, Desou : M.F. dessous : *underneath, below.*

Desionpre : *to tear.*

Destor. M.F. détour : *out-of-the-way place by-way.*

Destorbier : *to disturb, trouble, annoy.* In S. 10, p. 27, it may be either the infinitive after "porrés," or used as a noun after "faire."

Destre : *right (hand.)*

Destrier, Destrir : *war-horse, charger.* [O.E. destrere.]

Desus : M.F. dessus : *above (adv.)*

Detiegne : 3 sing. pres. subj. of detenir : *to detain, keep.*

Deul : M.F. deuil : *grief, mourning.* [O.E. dule, dole.]

Deus, Dex : M.F. deux : *two.*

Deust : 3 sing. Impf. subj. of devoir : *to owe, ought.*

Di, Dis : *day.*

Dient : 3 pl. Pres. indic. of dire : *to say.*

Dississciés : 2nd plur. Impf. subj. of dire : *to say.*

Diu : obj. case sing. of Dix, Dius : M.F. Dieu : *God.*

Diva : (interjection), exclamation of strong feeling. The derivation is uncertain. If va is imper. of aller (as Burguy, et al.) we may parallel (and sometimes translate) by *Go to!*

Dix : M.F. Dieu.

Doce, Duce : M.F. douce . (sem.) *sweet.*
[O.E. *douce.*]

Douçour, Douçoi : M.F. douceui : *sweetness.*

Doinse : 1st sing. } pres. subj. of doner : M.F.
Doinst : 3 sing. } donner : *to give.*

Dol : M.F. deuil : *grief.*

Dolor : M.F. douleur : *grief.* [O E. *dolour.*]

Dongon, Donjon : M.F. *dongeon.* · *castle,*
keep. [This was the old sense of Eng.
dungeon.]

Donrai, Donra : 1st and 3rd sing. Fut. of
doner : M.F. donner.

Donroie · Donroit Donriés : 1st and 3rd sing.
and 2nd plur. cond. of doner : M.F. donner.

Dont . besides being the same word as M.F.
dont : *of whom,* it is also M.F. donc : *then.*

Dox=Dou(c)s : M.F. doux : *sweet.*

Drecier : M.F. dresser : *to raise, direct, set (of
a sail)* [English *dress*, in some senses.]

Dubliei, Doublier : (adj.) *lined.*

Duel : M.F. deuil . *mourning, grief.*

Dusque : M.F. jusque : *up to, as far as.*

E.

E . (S. 16, p. 39, l. 1.)=et.

~~E~~. an exclamation : *oh ! E Dix !* (S. 24, p. 56.)

Eage : M.F. âge : *age.*

El (S. 3, l. 13) : *other (neuter.)*

El · = en le.

Enbaier : *to beat in, break through.*

Enbatre . (refl.) *come up to, hasten up to.*

Enbler : *to steal, carry off by stealth* (refl.) *to steal away.*

Enbiaser : M.F. embraser : *to kindle.*

Ene, Enne : (interrogative particle) (*Do you not . . . ?*)

Enfances : *youthful exploits*, (as in the title of the Chanson de Geste, "Les Enfances Ogier.")

Enfes : subj. case sing. of Enfant.

Engien : M.F. engin : *device, contrivance.*
[O.E. engin.]

Enmi . *amidst.*

Enon=el non : *in the name.*

Enparlé : *eloquent, ready of speech.*

Enpereris : M.F. impératrice : *empress.*

Enpone : ("qu'ele ne fust bien enpone en li") : cf. "et que bien i seroit emploie." (La Comtesse de Ponthieu, *Nouv. Franç.* p 227,) on which is the note, "Locution fréquente pour dire : mériter quelque chose."

Ens : *within.*

Enseurquetot : *above all, besides, moreover.*

Ensi · M.F. ainsi : *so.*

Ent : (S. 40, p. 80, venés ent)=en.

Entecié : M.F. entacher : literally, *spotted, marked with.* The verb is derived from the subs. Teche ; see under Tece.

Enterriez : 2nd plur. cond. of entrer : *to enter.*

Entor : *around.*

Entie : besides its modern meaning, this preposition had in O.F. a sense of *together*, as in “entie lui et s'amie” : which we can understand as being an extension of its use in such phrases as “entre nous,” *between ourselves.*

Entrebaisier : *to kiss one another.*

Entremi : *in the midst, into the midst.*

Entrepris : perf. part. of entieprendre : *overcome, brought low, distressed.*

Entreusque, Entioeusque : *while.*

Entrocions : 1st pl. pres. ind. of entrocirre : *to kill one another.*

Erbe : M.F. herbe : *grass, herb.*

Ere, Erit. fut. of estre = être : *to be.*

Erèses (esìèses) : part. from esiere : *worn out, threadbare.* (Lat. ex-radere, -rasus.)

Es- : many words in O.F. begin with es- that in M.F. begin with é.

Es vous : *lo, look you.*

Esbanouer : *to amuse, cheer, delight.*

Esbaudir : *to urge, excite, encourage.*

Escargaite (eschargaite) : M.F. échauguette : *a watchman, sentinel, patrol,* (from German schaarwacht.)

Escerveler : *to dash out the brains.* (M.F. écervelé = *hare-brained.*)

Esclaire : *Celandine,* (the plant.) So called from its supposed properties of *brightening,* or restoring the eyesight.

Esclos: *track, slot.* (? May not *Esclos* be connected in origin with this last?)

Escorça (s'-): *tucked up her dress*: pf. from *escorciere*: (M.F. *écourter*.)

Escoircés: *grazed, flayed* · part. from *escorciere*: M.F. *écorcher*. [Eng. scorch.]

Esgarder: *to look.* (M.F. *égaïd*, sb.)

Esmauer: *to dismay* · (refl.) *be afraid.* [O.E. *esmaya*]

Esmauer. M.F. *mari*: *troubled, astonished* part. of *esmauir*. [English *maired* is from same root.]

Espanie: *opened, blossomed* · part. fem. from *espanir*: M.F. *épandre*. [Eng. expand.]

Esparnaiscent: 3 pl. impf. subj. of *espargnier*: M.F. *épargner*: *to spare.*

Espartir: *to separate.* [O.E. *to sparse=to disperse.*]

Espeurable: *spiritual, heavenly.*

Espés, -se: M.F. *épais*, -se: *thick.*

Espiel: M.F. *épieu*: *spear.*

Esquelderoie: 1st sing. cond. of *escoillir* (*coillir=M.F. cueillir*): *to rush, throw oneself.*

ESSOR: *the open air; free, fresh air.* (M.F. *essor*: *flight*; from which Eng. *sail*)

Ester: *to stand.* *Laissier ester* · *to let alone.* (M.F. *ester*: *to appear in court.*)

Esterai, *Esterioie*: fut. and cond. of *estre=être*: *to be.*

Estor : *battle, combat.* [O E. stoure.]

Estore (estorie). *a fleet.*

Estragne=estrange: M.F. étrange: *strange, foreign.*

Estrain · M.F. (patois) étrain: *straw.*

Estraint: 3 sing pres. ind. sof estraintre: M.F. étireindre: *to wrap up.*

Estroséement, Estrouusement: *immediately, then and there.*

Estrumelé: *full of sores or swellings.* (Prov. estiumos)

Esvéritin: M.F. avertin · *dizziness, epilepsy.*

Ex · M.F. yeux · *eyes.*

Eusce, etc. : Impf. subj. of avoir.

Estie : M.F. êtie : *to be*

The following parts are in use in this work .—

Ind. Pres. sui : es, iés : est: somes: estes: sont.

Ind. Impf. estoie (1st sing.)

Ind. Perf. fuı: [fus]: fu: [fumes]: fustes: furent.

Ind. Fut. 1st sing. serai, esterai, ere: 3rd sing. eit, iert.

Ind. Cond. 1st sing. seroie, esteroie.

Subj. Pres. soie: soies: soit: soions: sonés: soient.

Subj. Impf. 1st sing. fusse, feusse, fuisse.

Inf estie, iestie.

F.

Fabler, flabler, flaber, fabloier, flaboiier : *to relate, recount.* (Heading of all the prose sections.)

Faelé (flaelé) :; *supported by beams* : v. note (S. 12, p. 32)

Faide : *vengeance*, (which might be legally claimed or taken.) From Saxon Fæhðe : whence English feud (in O.E. fedē) : v. Du Cange s.v. Faïda.

Faire :

The principal parts used in this work are as follows :—

Ind. Pres. faç · fais : fait, fai : faisons : faites.

Ind. Impf. 3 sing. faisoit : 2nd plur.
faissiés : 3rd pl. faisoient.

Ind. Pf 3 sing. fist : 3 plur. fisen, fissen.

Ind. Fut. 1st sing. ferai : 2nd plur. ferés
3rd pl. feront.

Ind. Cond. 1st sing. feroie : 3rd sing.
feroit : 3 pl. feroient.

Subj. Pres. 2 pl. faciés. Impf. 3 sing.
fesist.

Inf. faire, fare. Pf. Part. fait, -e.

Fais : M.F. faix · *heap, mass* : tot à un fais · *all at once.* (Colloq. Eng. *all of a heap.*)

∴ The Dictionaries and Glossaries I have consulted give examples of the phrase “à un

fais" with a plural verb = en masse : but none, besides this passage, of its use with the singular.
 Fait : (3 sing. pres. ind. of faire) *says, said, quothe.*

Fau, Faus=fol : *fool.*

Fiere, Fieres : 1st and 2nd sing. pres subj. of feir : *to strike.*

Fissen (S. 38, p. 74.) for fissent : 3 plur. pf. ind. of faire. The *t*, not sounded, has become omitted phonetically in spelling. There are other instances of this in this work : defen(t), missen(t), etc.

Flaustele : dimin. of Flauste : M.F. flûte : *flute, flageolet.*

Foille : M.F. feuille : *leaf.* [O.E. foiles.]

Foilli : *leafy.*

Fons : M.F. fond : *bottom.*

Forceur : *stronger, greater.* (Lat. fortior.)

Forment : (adv.) M.F. fortement : *strongly, very much.*

Forment : (sb.) M.F. froment : *wheat.*

Forni : part. from fornir : (M.F. fournir). Bien forni. *well-made, well-fashioned.*

Foirer : M.F. fourrer : *to line, bedeck.*

Frale (fraile) . M.F. frêle : *frail, weak.*

Frés, Fresce : M.F. frais, fraîche : *fresh.*

Freté : *laced, bound, banded.*

Fu : M.F. feu : *fire.*

Fuelle : M.F. feuille : *leaf.*

Fuisse=fusse : (see être.)

G.

Gaber : *to mock, make game of.*

Gaite : M.F. guet : *watchman, warder.*

Galos : plu. of Galop : les galos, les galopiax :
at full speed, at a galop.

Ganbe : dimin. Ganbete · M.F. jambe : *leg.*

Gaîir : M.F. guéîir : *to cure, heal.*

Gainement : *garments, armour, equipments.*
[O.E. gainement]

Gaius : (Provenç. garric) : *the Kermes-oak.*
v. note p. 122.

Gastelet : dimin. of Gastel : M.F. gâteau :
cake. [O E. wastel]

Gaudine : *woodland.*

Gauge.—Nois gauge: *walnut*, (lit. *foreign nut*—both gauge and wal- being derived from the same root, “walah” in Old German, “wealh” in Ang. Sax., =*foreign.*)

Gaune : M.F. jaune : *yellow.*

Gaut : *wood.*

Ge=je.

Gehi : 3rd sing. perf. of gehir: *to confess,*
reveal.

Gent, -e : *gentle, pretty, graceful.* [O.E. gent.] The word has perished from modern French and English, from the substitution of *gentil* and *gentle* with much the same meaning, but of different derivation : gent= Lat. *genitus*, *gentil*=Lat. *gentilis*.

- Gerra : 3 sing fut. : } from gésir: (M.F.
 Gis : gist : pres. ind. : } ci-gît) to lie
 Gisoit, gissoit : gissoient : } (d'enfant, in child-
 impf. ind :) bed)
 Gigle : (M.F. gigue, a *jig*) : a musical in-
 strument of the violin kind. [O.E. gig,
 gigge]
 Glacier: M.F. glisser · to glide.
 Goiés : 2 pl. fut of goir : M.F. jourré to enjoy,
 take delight in.
 Grandisme : M.F. grandissime : very great.
 Gris · (vair et gris) a kind of fur much es-
 teemed in the middle ages, but of what
 animal is not known: perhaps a kind of
 weasel (*Mus Ponticus*), or the grey squirrel.
 [O.E. grys, glyce.]

H.

- Hance : M.F. hanche : *haunch, hip*
 Harpeor : *harper*.
 Herbega : *lodged* : pf. from herbegier. (M.F.
 auberge : *inn.*) [O.E. harbour.]
 Het : 3 sing. pres. ind. of hair : to hate.
 Hiaume, Hiame : M.F. heaume. *helm, helmet*.
 Houler : to throw, hurl.
 Housiax : *garters, hose*.
 'Hui : M.F. (aujourd')hui : to-day.

I.

I : before I sometimes = i.l.

I : M.F. y, (in its various usages.)

Iaume (Hiaume) : M.F. heaume : *helmet*.

Icil : *these*.

Ier : M.F. hier : *yesterday*. L'auti'ier is a common phrase for *the other day*.

Iestie=e~~g~~re : M.F. être : *to be*.

Ilec, Ileuc : *there*.

Issii, Iscir (part. issus) : *to issue, come forth*.

Ist · 3 sing. pres. of issii.

J.

Ja : *now, ever; with negative, never, not at all.*

(Survives in M.F. déjà, jamais.)

Jel=je le.

Jo, Jou=je.

Joes : M.F. joues : *cheeks*.

Jogleor : M.F. jongleur : *minstrel* [O.E. jogelour.]

Jut · 3 sing. pf. and part. of gesir : *to be*.

K.

Kaitif=caitif : *wretched*.

Keutisele : dimin. (with bad sense) of keute, cueute : *a poor mattress*.

Ki=qui : *who*.

L.

Lagan : *wreckage, or the right to wreckage cast ashore.* Suchier quotes (from the "Receuil des Monuments inédits") an edict of Philip II. of France defining and abrogating this right, A.D. 1191. [The English law-term lagan, lagon, ligan, had the special sense of goods thrown overboard, but tied to a buoy so as to be recoverable.]

Lainai : lairons : lairés : future } from follow-
Lairoit : lairiés : conditional } ing vb.

Laissier, Laiscier : M.F. laisser : *to leave, allow.*
Lais : subj. case of Lait : M.F. laid : *ugly.*

Lassus : *up there.* (M.F. là-haut.)

Lé : (subst.) M.F. loup : *wolves.*

Lé : (adj.) *broad, wide* : de lé (S. 16, p. 39.) : *in breadth.*

Lés : *along, beside.*

Lever : besides the modern senses has that of éllever : *to bring up, rear, educate.*

Levretes : dimin. of lèvres : *lips.*

Li : subj. case sing. and plur. of defin. article : *the.*

Li=lui : *him, her.*

Liés : fem. lie (survives in M.F. faire chère lie) : *glad, merry.*

Liève : 3 sing. pres. ind. of lever : *to rise.*

Liu : M.F. lieu : *place.*

Liue : M.F. lieue · *league (of distance.)*

Liués : M.F. loué : *hired*.

Loia, loièrent : pf. ind. of loier : M.F. lier :
to bind.

Longaigne : *sewer, dunghill, filth*.

Loi=leui : *their*.

Loi · M.F. alors : *then*.

Loiseignol (Losseignol) : M.F. rossignol .
nightingale.

Lués . ~~im~~mediately, *forthwith*.

M.

Ma : (ma dehait)=mal (adj.) : *ill, evil*.

Maçuele dimin. of Maçue : M.F. massue : *club*.

Maine, mainne : maintent, mainnent : pres.
ind. of mener: *to take*.

Mais Besides its modern senses, this word is
used=*more, further*, (hence ja-mais, with
negative, *nevermore*) · anuit mais, *all the
night more, for the rest of the night*: mais
que (with subjunctive), *provided that, if only*.

Maisière : *a wall.* (Lat. maceria.)

Maiste : M.F. majesté : *majesty*.

Malaventure : *mischance, misadventure*.

Malement : *evilly, ill*.

Maleoit, -e : participle of maleir : M.F. mau-
due : *cursed*.

Mamelete : dimin. of mamele : M.F. mamelle :
the breast.

Manacier, Manecier : M.F. menacer : *to
threaten, chide*.

Manke : *crippled.* (Lat. *mancus* : M.F. *manchot.*) [O.E. *mankit.*]

Mannent (*mainent*) . 3 pl. pres. ind. of mener
to take.

Mar · *unhappily, evilly, in an evil hour* : tant
mar : *so much the worse.*

Marbrin, -e : *made of marble.*

Maic (obj. case pl. Mais) · *a Mark*, a weight
of gold (or silver) equal to half a ~~ound~~.

Marceant : M.F. *marchand* . *merchant.*

Marounier · (M.F. *marinier*) : *mariner, sailor*

Maserin (dimin. of *maser*, *mazer*) . *a drinking
cup* properly of maple-wood. [O.E
maselin] v. Skeat, s.v. *Mazer*.

Mecine M.F. *médecine* · *medicine, remedy.*

Mehaig, Mehaing : (subst.) *wound, hurt.*

Menbrer : *to remember.*

Mengucent : 3 pl. pres. subj. of *mengier* : *to
eat.*

Menuisse : *the small part of the foot ; the
instep, arch, or bend of the foot.*

Més : (S. 34, p. 70.) past part. of *manoir* · *to
remain.*

Mesaise : *wretchedness, misery.* [O.E mis-
ease.]

Mescine . dimin. Mescinete : *a maiden, girl,*
(with a slight sense of weakness or pitiful-
ness implied.)

Mescoisir : *to make a mistake in choosing, mis-
choose.*

Mestier : (M.F. métier) ; quanque mestiers loi
fu : *whatever they had need of.*

Mie, Mi : (= M.F. pas) with a negative ·
not, (literally *crumb*)

Miei : *pure* : esp. in phrase, or mier : *fine gold,*
refined gold.

Miamie : ἄπαξ λεγόμενον (meaning unknown) :
perhaps a mistake for miabile, as Suchier
suggests; v. note in loc. (S. 5, p. 12.)

Missen=Missent : 3 pl. perf. of mettre =
mettre : *to put.*

Miue : fem. of possess. pron. : *mine.*

Mix . M.F. mieux : *better, best.*

Molt : *much.*

Moidrir : (M.F. subst. mordre) : *to murder.*

Mosterai . fut. of mostrer : M.F. montrei :
to show.

Mot (adv.) : Mout : *much.*

Muir } 1st sing. pres. ind. } of mour : M.F.

Muire? } 1st sing. pres. subj. } mourin : *to die.*

N.

Nagier : (M.F. nagei) : *to row, sail, voyage.*

Naje : *nay, no.*

Nasel : *nasal* (subst.) ; part of the helmet, pro-
tecting the nose.

Nel=ne le.

Nenil : M.F. nenni : *nay, no.*

Neporquant : *notwithstanding, nevertheless.*

Nes=ne les.

Nés : subj. case sing. masc., *born*, (part. from naistie.)

Nient : M.F. néant : *nothing, not at all.*

Nimpole : (meaning unknown.) The context implies that it was some kind of game, or musical instrument. It is found elsewhere as Nipole and Limpole, but without throwing light on its meaning.

None : *none, the ninth hour:* i.e. 9 p.m.

O.

O : prep. *with.*

Ocesiscent, Ocesissent : 3 pl. impf. subj. from Ocirre, occire : *to kill.*

Oiel : M.F. œil · *the eyes.*

Note that oeil, œuil, oiel, are the subj. case plural ; the modern plural yeux being taken from the objective case, iex, ex, ieus, etc.

Oil : *yes.*

Oje (Oie) : M.F. oui : *yes.*

Oinst : 3 sing. perf. of oindre : *to anoint, smear.*

Oir : (subst.) M.F. hoir : *heir.*

Oir : (vb.) M.F. ouir : *to hear.*

The parts in use in this work are :—

Ind. pres. 2nd os (used almost=Imperative) 3rd ot, oit.

Perf. 3 sing. oi, 3 plur. oirent.

Fut. 2nd plur. orrés.

Imper. 2 pl. oés. Part. pf. oi, -e.

Onques : *ever* : with ne : *never*.

Or, Oie : adv. *now*.

Oiams : *just now, lately*.

Os : 2 sing. pres. of oir.

Ossast : 3 sing. impf. subj. of oser : *to dare*.

Ost : subst. *host, army*.

Ostel : M.F. hôtel : *house, lodging, hostel* ;
(not necessarily hired or paid for.)

Ot : 3 sing. pres. of oir and of avoir.

Otroier : M.F. octroyer : *to grant, allow*.

Oume (Home, On) : M.F. homme : *man*.

P.

Palefroi · *palfrey, saddle-horse* ; (distinguished from destrier : *war-horse*.)

Panturée . *painted*.

Paor : M.F. peur : *fear*.

Par : besides its use as a preposition, it was used as an intensive adverb, *very*, as in tant par, con par, mout par.

Parfont, -de : M.F. profond : *deep, profound*.

Pastouret : (dimin. from pastour : M.F. pasteur :) *shepherd-boy, herd-boy*.

Pel : M.F. pieu : *stake, pale*.

Peliçon : (dimin. of pelice: M.F. pelisse :) *pelisse, furred cloak*.

Peor : M.F. peur : *fear*.

Perron, Peron : *a flight of steps* (outside), or the paved platform approached by them.

Peus : obj. case plur. of Pel : *stakes*.

Pié : M.F. pied : *foot*.

Pipés . obj. case pl. of Pipet : *little pipes*.

Plain, -e . M.F. plein : *full*.

Planne=plaine.

Plenier, -e . M.F. plenièrē . *full, large*.

Plenté . *plenty, abundance*.

Plouerai · 1st sing. fut. of plorer : M.F. pleurer : *to weep*.

Pou=peu.

Poin . (M.F. poing) : *hilt* (of the sword.)

Pointe (cueute pointe) : *pricked* or *quilted*
v. cueute.

Poou : M.F. pouvoir : *to be able*.

The following parts are in use in this
work :—

Ind. Pres. sing. 1. puis : 2. pués : 3. puet :
pl. 2. poés.

Ind. Impf. sing. 1. pooie : 3. pooit : pl.
2. ponés : 3. pooient.

Ind. Perf. sing. 3. peut, pot.

Ind. Fut. sing. 1. porrai : 3. pora : pl.
2. porés, porrés.

Ind. Cond. sing. 3. poroit, porroit : pl.
2. porriés.

Subj Pres. sing. 3. puist.

Subj. Impf. sing. 1. peusce : 3. peust : pl.
2. peusciés.

Por : (prep.) M.F. pour : *for*. Por çou que :
M.F. parceque : *because*.

Porcacier : M.F. pourchasser : *to pursue, seek after, procure, acquire.* [O.E. purchasen.]

Poiparler : M.F. pouiparler : *to discuss, plot.*

Poipenser : *to reflect, consider.*

Poisaca : 3 sing. pf. of porsacier (not found elsewhere) : *to pull, draw into place.*

Portastei : M.F. tâter : *to handle, feel about.*

Postic : *postern-door.* (Lat. posticum, posticum.) †

Preé : part. partic. of preer (praer, proier) : *to take captive, carry off.* [Subst. M.F. proie : Eng. prey.]

Pren : 3 sing. imperat.

Piendez : 2 pluri. imperat.

Presist : 3 sing. impf. subj.

Prissent : 3 pl. perf. ind.

Prime : *prime.* The first hour, or 6 a.m.

Prous, Prox=pieux : *brave, valiant, worthy.*

Pue : *a gallery, balcony.* ("An open or outstanding terrace or gallery, set on the outside with rails to lean on."—Cotgrave, quoted by Skeat, s.v. Pew.

Puin : M.F. poing : *fist.*

Pule : M.F. peuple : *people, folk.*

Pun : M.F. pomme : *apple.*

Putain : *harlot, wench.*

Q.

Qant=quant.

Qeurent : 3 pl. pres. of corre : M.F. courir : *to run.*

Quaissié . M F. cassé : (participle) *bruised, broken, torn.*

Quanque, Quanques : *whatever, as much as.*

Quarel : M F. caueau : *quarrel, a square-headed bolt for shooting with a crossbow.*

Quatii : *to hide (oneself), crouch down.*

Que : besides its use as in M.F. has also sometimes the meanings of *since* and *when*.

Que—ne (Sections 2, 10, 24) : *without that.*

Que eles ont (S. 6) : a colloquial expression instead of the relative.

Querie : M.F. quéiii : *to seek.*

The parts used in this work are :—

Ind. Pres. 1 sing. quier . 2 pl querés.

Ind. Perf. 3 sing. quist.

Subj. Imp. 1 sing. quesisce.

Pies. Part. queiant.

Ques : fem. sing. nom. } quel : *what, which.*
Quex : masc. plur. acc. }

Quit, Quid : 1 sing. pies. ind. of quidier (cuidier) : *to think, believe.*

Quiteé : (subst.) *quiet, rest, peace.*

Quoi (Coi) : (adj.) *quiet, calm.*

R.

Rade : *fiery, spirited, eager.*

Rai : M.F. rayon : *ray, beam.*

Raison : mettre à raison : *to enquire of.*

dire sa raison : *to tell one's story.*

Raler . *to go back.*

Ramé . *branching, with thick boughs.*

Recaoir : *to fall again, fall down.*

Recercelé . *curled, crisp.*

Recoulli . 3 sing. pf. of recoillir : M.F. recueillir : *to receive, embrace.*

Regné : *kingdom.*

Rehordé : *repaired* (with palisade or timber) ; S. 16, p. 38. It is evident that it means here a temporary or makeshift repairing, which allowed Nicolette to climb up and over the wall.

Remain : 1st sing. pres. ind.

Remest : 3 sing. perf.

Remanroit . 3 sing. conj.

Remenroit . conj. of remener : M.F. ramener : *to bring back.*

Renge . *baldric, sword-belt.*

Repaire : *home, dwelling.* (Beaurepaire is the name of several places in France, and of one in England,—Hampshire.)

Repairier . *to go back, repair.*

Repenser : *to think again, to reconsider.*

Repost : 3 sing. perf. of 1epoure : *to hide, conceal* (From Latin reponere : M.F. répondre is from Lat. respondere.)

Resbaudis : participle from 1esbaudu : *cheered, re-inspirited* . cf. esbaudu. (The root is the same as of Eng. bold.)

Retraire : *to withdraw, draw back.*

} remanoir : *to remain, stay.*

Rice : M.F. *riche* · *rich, powerful, fine.*

Rien(s) : *thing, anything.*

Roion : M.F. *royaume* : *kingdom.*

Roisin : M.F. *raisin* : *a cluster of grapes.*

S.

Sacier : *to draw, take away.*

Sain : (subst.) M.F. *sein* : *bosom.*

Saisne : lit. *Saxon* · but used for *pirate* or *heathen* in general, and perhaps not very clearly distinguished in the author's idea from Sarrasin.

Sale : M.F. *salle* : *hall.*

Salir : M.F. *saillir* : *to gush out, spring up.*

Sanblant : M.F. *semblant* : *appearance.*

[O E *semblande.*]

Sans : subj. case of Sanc : M.F. *sang* : *blood.*

Santir=sentir : *to feel.*

Saure : *to pay for, redeem.* (Lat. *solvere.*)

Sauveté : *safety.*

Saçant . pres. part.

Saces : 2 sing. pres. subj.

Saciés : 2 plur. „ „ „

Saiés : 2 plur. fut.

} savoir : *to know.*

Se : M.F. *si* · *if, so, whether, etc.* · se — non : *except.* Also used for *si* = *and.* (v. infra.)

Seeler : M.F. *sceller* : *seal up, fasten up.*

Segnier : M.F. *signer* : *to make the sign of the cross on.*

Seoit : impf. ind. of seir : M.F. seoir : *to sit, sit.*

Sejoine · (part. of sejornei : M.F. sejourner) : *rested, fresh, untired.*

Sele : M.F. selle : *saddle.* [O.E. sell.]

Selonc : (M.F. selon) : *along, beside.*

Semonent : 3 pl. pries. ind. of semonre : M.F. semondre. *summon, call, urge.*

Senestre : *left-hand.*

Senglei : M.F. sanglier : *wild boar.*

Seigant, Seigent, Seijant : (M.F. *seignent*) : *man-at-arms, attendant, follower.*

Seii, -e : M.F. serein : *serene, calm.*

Suer : M.F. soeur : *sister.*

Serpentine : *serpent-kind, serpent-thing ; (more indefinite than Serpent.)*

Set : M.F. sept : *seven.*

Seurent : 3 pl. perf. ind.

Seut : 3 sing. „ „ } } } } savoir : *to*
Seusce ; 1st sing. imperf. subj. } } } } know.

Seust : 3 sing. „ „ „ }

Si (Se) : *so, and.*

As a copula, Si was originally more restricted in use than Et, (though they came later to be employed interchangeably.) It coupled phrases in which the subject was unchanged, (there are a few exceptions in this work, S. 2, p. 8 ; S. 18, p. 42 ; S. 34, pp. 69, 70.) It stood at the beginning of the phrase, and immediately before the verb, except

when there intervened a negative particle, or some pronoun which had of necessity to precede the verb. Si was used in both prose and poetry ; but specially in rapid prose narration, as in this work. (v. Buiguy, ii. 391-2.)

Si, like et, is also employed simply to mark the apodosis, or sequel, after se (if), quand, etc.

Sieç : 1st sing. pres. ind. of sen : *to sit.*

Siecle : *the world.* i.e. this woild as opposed to the next.

Sifaitement : *so, in such a way.*

Sist : sissent : 3 sing. and 3 plur. perf. ind. of sen : M.F. seoir : *to sit, surt, fit.*

Siu . 1st sing. pres. ind. of sun : *to follow.*

Sieu=M.F. sienne : (fem.) *his, hers.*

Souduant: *traitor, treacherous;* (quite distinct from soudoier : *soldier.*)

Soi=soif: (S. 6, p. 16.) *thirst.*

Soisté : M.F. société : *society, company.*

Sol : (verb) 2 sing. imper. of saure *to pay for.*

Sol : (subst.) M.F. sou. A coin worth 12 deniers, $\frac{1}{2}$ of a livre.

Soller : M.F. soulier : *shoe.*

Son: (subst. S. 14, p. 35.) M.F. sommet: *point, extremity.*

Soupe : *wine-soup*; (on which see Ch. Reade's "The Cloister and the Hearth.") Perhaps the same as the "sop in wyn" which Chaucer's Franklyn loved. (Cant. Tales,

- Prol. 336.) It was less of a liquid than *pymēnt* (Fr. piment.)
- Souple: M.F. *souple*: *dejected, bowed down.*
(Lat. *supplex*.)
- Soupris: M.F. *surpris*: *overcome.*
- Sorrai: fut. from *sauie*: *to pay for.*
- Sorvit: perf. from *soivre*: *to survey, look at.*
- Sostein, Soustein: M.F. *soutenain*: *under-ground.*
- Sot: 3 sing. perf. of *savoir*: *to know.*
- Souvins: *lying on his back* (Lat. *supinus*.)
- Suir: M.F. *suivre*: *to follow.* [O.E. to sue.]

T.

Talent: *inclination, will.* [O.E. *talent*, in same sense.] (From the inclination of a balance, Gk. *τάλαντον*. The modern sense of talent, *ability*, is, of course, derived from the Parable of the Talents.)

Tans: M.F. *temps*: *time.*

Tant que: *until, till.* When introducing a purpose, or a future event, it takes the subjunctive. When introducing a mere consequence in past time, the indicative.

Tateceles (or possibly tateeleles): v. note p. 15.

Tece (teche): M.F. *tache*: *quality, disposition;* literally *a mark, spot*, and used later in bad sense only. [O.E. *teche*, *tetche*, whence M.E. *tetchy*.]

Tenīai, Tenīont : fut. of tenir : *to hold*.

Teste : M.F. tête : *head*.

Tien 2 sing imperat. } tenī *to hold*,

Tiengne : 3 sing. pres. subj. } take

Tierce tierce, the third hour, 9 a m

Tille : bast, the inner bark of the lime-tree
(Lat. *tilia*, *lime-tree*.)

Tolu, -e : part. from taure, toldre, tolū · *to carry off, take away*. (Lat. *tolle*e.)

Toī : M.F. tour : *tower*.

Toibler. M.F. troublei : *to trouble, disturb*.

Tost : M.F. tôt : *quickly, soon*.

Tot, -e := tout, -e · *all*.

Totejor : *all day, the whole day*.

Tiaī . 1st sing. pres. ind. } tiane : *to draw*,

Traien(t) : 3 plur. , , } lead · se traire,

Traist : 3 sing. perf. } to betake oneself.

Traitic, -e : *long, regular, well-proportioned, shapely*; (not, as Méon and others, *attractive*.)

[Low Latin *tractitius* in same sense; Leland,

Coll. ii. 312 : *Facies amplissima, tractitia tamen.* O.E. *tretys* : “Rom. of the Rose.”

“ Her nose was wrought at point devys
For it was gentle and tretys.”

Et si n'ot pas nés d'Orlenois,
Ainçois l'avoit lonc et traitis.

R. de la R , 1201-2

And again :

“ That other bowe was of a plant
Withoute wem I dare warant,

Full evene and by proporcioun
Tietys and long, of ful good fasoun "

Li autres ars fu d'un plançon
Longuet et de gente façon

R. de la R., 929.]

Tiau : M.F. *tioü* : *hole*.

Ties : (prep.) *ties entremi*, *tres parmi* : *into the midst*.

Tiesce : *a kind of dance*. [Connected etymologically with E. *thiesh*.]

Tresque : (*tiesqu'à*) *until*.

Trestot, Tiestout : *all, quite all*.

U.

U=ou : *or*.

U=où : *where*; also, *when*; (especially, in the latter sense, *la u.*)

Ueus . M.F. *œufs* : *eggs*.

Uis (*hus*) : *entrance, doorway*.

V.

Vaillant : besides *valiant*, this word means *worth, of value*.

Vaint : 3 sing. pres. ind. of *vaintre*, *vaincre* : *to conquer*.

Vair : (subst.) *a kind of fur*, (v. note p. 96.)

Vair : (adj.) *dimin.* Vairet : *blue-grey* (of eyes.)
v. note b. p. 166.

Vallet : M.F. valet : *a youth, boy, stripling*,— in the most general sense, and with none of the idea of inferiority which the word acquired later. [O E. varlet.]

Vauroit : (S. 1, l. 1) 3 sing. cond. of voloir · M.F. vouloir : *to wish*.

Vauroit : (S. 33, l. 10.) 3 sing. cond. of valoir : *to be worth*.

Vaut : 3 sing. perf. ind. of voloir : *to wish, be willing*, (as well as pres from valoir)

Vauti, -e : M.F. voûté : *vaulted, arched*.

Veir : M.F. voir : *to see*.

The parts in use in this work are the following :—

Ind. Pies. sing. 1. voi, vois : 3. voit : pl. 2. veés : 3. voient.

Ind. Impf. sing. 3. veoit.

Ind. Perf. sing. 1. vi : 3. vit : pl. 2. veistes : 3. vient.

Ind. Fut. sing. 3. verra : pl. 2. verrés.

Ind. Cond. sing. 1. verroie : 3. verroit.

Venist : 3 sing. impf. subj. of venir : *to come*.

Vesci : M.F. voici : *see here !*

Vesquirent : M.F. vécurent : 3 pl. perf. of vivre : *to live*.

Vex (veus) : 2 sing. pres. ind. of voloir : *to wish*.

Viaire : *face, countenance, look*.

Viegne : 3 sing. pres. subj. of venir : *to come*.

Viel, -le : M.F. vieil, vieux . *old* ; (from Lat. vetulus, -a.)

Viele : *a viol, fiddle.*

Vieler : *to play on the viol.*

Viés : (indeclinable adj.) *old*; (from Latin *vetus*)

Vig : 1st sing. perf from *venir* : *to come.*

Vilain : *farmer.* [O.E. *villem.*]

Viole : *viol, violin.*

Vis : (subst) *face, look, countenance.*

Vis : (adj.) subj. case sing. of *vif* : *alive.*

Vix : (adj.) subj. case sing. of *viel* : *old.*

Vix : (verb) 2 sing. pres. ind. of *vouloir* : *to wish.*

Vo : fem. sing. subj. case of *Vos* : M.F. *votie* :
your.

Voil : 1 sing. pres. ind. of *vouloir* : *to wish.*

Voir, -e : adj used adverbially in S. 14, etc.,
substantively in S. 38 : *true, truly, the truth.*

Vois : 1 sing. pres. ind. { aler : M.F.

Voise, voisso : 1 sing. pres. subj. { aller : *to go.*

Vouloir : M.F. *vouloir* : *to wish, will, be willing.*

The parts used in this work are the following.—

Ind. Pies. sing. 1. voil : 2. vex, vix : 3.
veut : pl 2. volés : 3. volent.

Ind. Impf. sing. 3. voloit : pl. 2. volués.

Ind. Perf. sing. 1. voul : 3. vaut : pl. 3.
vourent.

Ind. Cond. sing. 3. vauroit : pl. 2.
vouriés.

Viemellet, -e · dimin. of *vremeil* : M.F. *vermeil* : *red, vermeil.*

The MS writes *vemelletes*, an abbreviation which usually indicates an *r* left out before the vowel, as in *Fance, metoit*; but other editors than Suchier simply render it *vermelletes*. Suchier points out that this change is a Picard peculiarity.

W.

Waucrer *to drift, wander vaguely*

Waumoné, Waumonné • *roasted*

CHISWICK PRESS — C. WHITTINGHAM AND CO.,
TOOKS COURT, CHANCERY LANE